#### A LIFESTYLE SPECIAL SECTION: EATING DISORDERS, PLUS FICTION BY ANDRE DUBUS



FEBRUARY 17-23, 1989

**BOSTON'S LARGEST WEEKLY** 

FOUR SECTIONS

INTRODUCING

HOME ELECTRONICS
QUARTERLY

160 PAGES

\$1.50

# COURTROOM MESSIAH James Woods sizzles in 'True Believer' by Owen Gleiberman

### Slo-mo at Walpole

Five months to respond to signs of impending drug and racial crisis

by Joe Bargmann

he superintendent of MCI-Cedar Junction, the state's maximum-security prison in Walpole, claims he received evidence that a potentially lethal race- and drug-gang-related war began brewing among prisoners in July, at least five months before he responded to the alleged problem with a prison-wide lockdown and search for weapons and drugs on December 28, 1988, the Phoenix has learned.

"Over the past five or six months, the emotional climate of MCI-Cedar Junction has been extremely tense," prison superintendent Michael T. Maloney testified in an affidavit filed on January 23 in Norfolk Superior Court. "The institution intelligence network of investigators, unit managers and other staff has developed information that has lead [sic] me ... to believe that a serious disturbance was going to erupt around the Christmas holidays."

The affidavit was filed by a Department of Corrections attorney in response to a lawsuit by a

group of Cedar Junction prisoners resisting a new prison policy that requires inmates to wear identification tags clipped to their uniforms. The inmates claim that prison administrators have denied prisoners regular meals, attorney visits, the right to attend religious services, and access to medical treatment for refusing to follow the new rule.

Maloney has cited the alleged increase in racial strife and drug-gang activity to justify the prison-wide lockdown in late December.

The lockdown, coupled with the implementation on January 1 of the new ID policy, resulted last month in prisoner protests that included hunger strikes, the burning of mattresses, and the pelting of guards with food and feces.

As a result of the protests, prisoners in one 45cell prison block, Essex II, were tear-gassed and locked up on February 1, then denied showers, legal consultation, and personal visits for at least a Continued on page 8 BARRETT CALLS FOR PROBE

### Usury among friends

Did Finnerty get a loanshark's rate from Bulger?

by John Medearis

that Senate President William
Bulger paid on \$240,000 he
has said he borrowed in 1985 from
a trust controlled by his longtime
friend and business associate
Thomas Finnerty may have violated state anti-loansharking laws,
the Phoenix has determined.

According to financial experts consulted by the Phoenix, the inter-

Dukakis — the newest old boy (see Lehigh, page 6)

est Bulger says he paid on the alleged loan reflects a rate of more than 25 percent annually. State criminal law forbids charging interest rates higher than 20 percent unless the lender files a special public notification with the state attorney general's office.

Finnerty, who transferred the \$240,000 to Bulger from an account containing a \$500,000 payment he had received from real-estate mogul Harold Brown in July 1985, filed no such notification with the attorney general, according to a spokesperson for that office.

Finnerty and Bulger did not return *Phoenix* phone calls last week.

In cross-litigation between Finnerty and Brown that was settled in late December, Brown charged that Continued on page 7



### SHORT STOPS



#### HERO OF THE WEEK

#### Lemuel Shattuck Hospital

When the Lemuel Shattuck Hospital, in Jamaica Plain, opened its doors 35 years ago to take care of people "in the acute phase of chronic disease," most of its patients were suffering from polio. Once the Salk and Sabin vaccines effectively wiped out the polio epidemic in this country, the Shattuck devoted itself to the terminally ill and to people who, in the words of Marva Serotkin, the hospital's executive director, "don't have alternatives in the private sector."

The Shattuck offered alcoholism rehabilitation long before alcoholism was recognized as a disease. It runs three inpatient units for geriatric patients and specializes in treating the growing number of elderly psychiatric patients, for whom it is extremely difficult to find nursing-home beds.

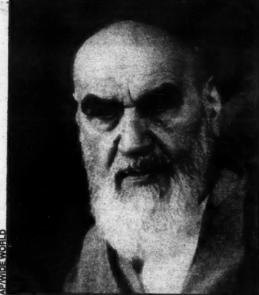
The commonwealth sends its prisoners in need of acute medical care to the Shattuck. The Department of Mental Health refers its clients who need hospital care there. Shattuck doctors and nurses are now taking care of 10 AIDS patients in the hospital's inpatient AIDS unit, and seeing between 50 and 60 AIDS patients on an

outpatient basis each month.

The Shattuck also runs a 180-bed shelter for the homeless. Part of that shelter is a unique medicalrespite program, where people who've had surgery or other serious medical treatment can recuperate before

they return to the streets.

The Shattuck, which is funded by the Massachusetts
Department of Public Health, is quietly observing its
35th anniversary this year. It's celebrating its success at
providing health care to many people who have trouble
getting service — and its ability, as Serotkin puts it, to 'change as the needs of the commonwealth have



Khomeini didn't like the book.

#### **SPURIOUS**

#### His satanic majesty's request

was puzzling over how best to work the story of the ceremonial transfer of custodianship of the "Presidential Mackerel" (which President George Bush caught on a campaign fishing jaunt with Herald sports writer Michael Globetti last July 10) into a column that would be an excoriation of the drunken sexual high jinks and conflicts of interest of portly former senator John Tower's evil twin, Bubba Tower, when I heard that, once again, the Ayatollah Khomeini had gone too far. It looked as though we'd have a week or two to snipe at Tower, who once was romantically linked to a

Russian ballerina. I bet she didn't get any official secrets out of him, but I bet he tried to show her his "Tower of Power" (it would be a hoot to see the videotapes of the two of them en pointe while we wait for the next round

of FBI reports).
Since the Presidential Mackerel, now residing in my freezer while Globetti is off to England to write a book, will certainly keep (so to speak), I decided to shift gears this week and take a little time to tell you about Salman Rushdie's new book, The Satanic Verses, which is currently slaying them in the Middle East and has been banned in India and throughout the Arab world.

And I mean slaying them. So far half a dozen people have been killed in riots erupting from demonstrations against the book in India and Pakistan. Last Tuesday, in a burst of that kind of good-natured enthusiasm, the number-one imam, the Ayatollah Ruhollah Khomeini himself, called on "the faithful" to execute Rushdie...and his publisher. (Editor's note: although the *Phoenix* has from time to

time indulged in the dismemberment of this or that reporter and will continue to do so on a case-by-case basis, the execution of publishers in general, and our beloved secular-humanist publisher in particular, is to be strictly opposed.)
Just what's all this literary/religious/free-speech

brouhaha about anyway? Why is The Satanic Verses (almost certain to be a US bestseller) creating an uproar among Islamic fundamentalists similar to, if notably more violent than, that stirred among some Christians in this country by the film The Last Temptation of Christ? Let's look at the book and see. (Actually, let's look at

the press packet that was supposed to be accompanied by a copy of the book — which I have yet to receive and so have not actually read - and see.)

"You Can't Judge a Book by Its Cover" (written by Willie Dixon, sung by Bo Diddley) is certainly a great song and may be a wise saying, but, as marketing executives and publishers will tell you, people often do. In this case, the title is all it took to turn religious zealots against the book.

'Satanic verses" is a reference to an early incident in the career of the prophet Mohammed. According to Arab historian Al-Tabari, once, when Mohammed was "depressed by the unwillingness of the citizens of Mecca to hear the message of Islam," the devil "cast verses upon his tongue suggesting that the three main pagan goddesses of Mecca were acceptable to Allah," which they most definitely were not. Later Mohammed replaced these verses in the Koran with other verses that rejected the goddesses, and he labeled the earlier verse

Rushdie describes his book as "at least in part a comic novel, which nonetheless deals with serious issues of cultural and spiritual dislocation." Rushdie's publishers say that The Satanic Verses "concerns survival and reincarnation, metamorphosis and migration, and Rushdie brings these themes together in an extraordinary opening passage. A jumbo jet explodes over England in a terrorist attack, and two miraculous survivors plummet to the earth - Gibreel Farishta, a coarse, sensual Bombay film mega-star, and Saladin Chamcha, a British-educated voice-over whiz who has Continued on page 32

#### THE ONE-MINUTE INTERVIEW

#### John Buckley

Over the past quarter-century, former Middlesex County Sheriff John Buckley has become Massachusetts's, and indeed one of the nation's, foremost voices for prison reform. In a time when a strict law-and-order attitude prevails (read: stick 'em behind bars and keep 'em there), Buckley proposes a different approach.

"The overcrowding now is caused by mandatory sentencing for cocaine: possession and intent to sell,"
Buckley says. "More and more people are asking for a
trial. Defendants ask: 'Why should I plead guilty and
take a one- or two-year sentence when I can go to trial? If I lose, I still get one or two years. If I win, I go free. There are 1800 people waiting for trial in the Superior Court of Hampden County, 1200 in Suffolk, and 700 in

'And of course there are many more drug arrests. It's really easy to arrest people for cocaine. We're talking mostly mules [drug runners, two-bit dealers]. We're not getting the big dealers. We're getting the very poor, the young, the uneducated, and the minorities

"Today I interviewed 22 inmates in Hampden County, and 21 of them had addictions of one sort or

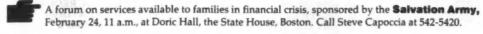
Short sentences with these types of crimes are far more effective than long sentences. Also, we should look at penalties other than incarceration: intensive probation, weekend sentences, day reporting, fines, restitution. Those types of penalties can be very effective, less costly, and not overload the system.

"The state's prison and jail population, in a period of about four and a half years, has doubled.

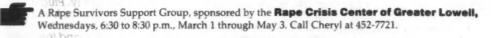
Massachusetts's entire prison [and jail] population now is 14,000. We are incarcerating in the nation 228 out of every 100,000 people. England is incarcerating 58 of every 100,000. There is too much emphasis on incarceration and not enough on alternatives.



#### н G N







Free vision screenings, offered by the Boston Optometric Center, March 6, 7, and 8, 9 a.m. to 4:30 p.m., 1255 Boylston Street, Boston. Call 262-2020.

Compiled by Audra Shanley

#### PERSONALLY

#### Not so skinny dipping

#### BY NANCY McMILLAN

or everyone who did not actually read all (or any) of Sports Illustrated's 25th-anniversary swimsuit issue - which is, it seems, everyone but the magazine's copy editors and me — there are a few things besides the 103 photos of barely clad, knockout women worth noting.

Honest.

A non-illustrated summary might be just the ticket. Women would then be able to avoid learning that all the SI cover girls are, with one exception (and she's not bad), in as good or better physical form now than in their salad days; that half of them are in their 40s (two pushing 50), and all of these are not only gorgeous, but blissfully fulfilled in their bucolic or domestic careers; that Cheryl Tiegs is 41; that Paulina Porizkova eats whatever and whenever she wants; that Elle Macpherson drinks beer.

This is not to suggest that women couldn't reach into their souls to find a sisterly joy because these symbols of the body ideal also have contented hearts, minds, and

alimentary canals.

It is to suggest that when talk turns to the swimsuit issue, as it does this time each year, it might be soothing, for some, to plug in bits of information like: Christie Brinkley's kid looks like Billy Joel; Dayle Haddon's films have all been flops; Carol Alt's husband, New York Ranger Ron Greschner, can't stay healthy; Elle Macpherson won't go to the beach because people who see her in "real life," she says, are disappointed. And, my personal favorite, one former cover girl (Ann Simonton, '74) has shaved her head and worn a dress swathed in

bologna to renounce her women-as-pieces-of-meat past.

To take another tack, with this little summary in hand, men in mixed company can feel superior by insinuating into conversation (as if they had, indeed, paid attention to the words as well as the pictures) tidbits like: the 1978 cover girl, Maria João, is former Yale president Kingman Brewster's daughter-in-law; Sue Peterson (cover of '65) married the SI writer who did the story on her; Paulina is nearsighted; Christie weighed 140 pounds when SI first used her; in 1978, when Cheryl Tiegs posed in the legendary wet fishnet suit, there were 340 canceled subscriptions; Screw magazine publisher Al Goldstein has opined that "nudity is boring," and he'd rather have one copy of the swimsuit issue than "a thousand issues of the magazine I publish."

The magazine is promote first swimsuit-only issue: managing editor Mark Mulvoy (brother to Boston Globe managing editor Tom Mulvoy) has the final word (or whatever sound he manages to expel) in selecting the pictures for the annual SIs.i. (as the swimsuit issue is abbreviatedly known) and is the only SI managing A editor to have shown up for a photo shoot, which he did

in '87, an Elle Macpherson year.

The issue is the responsibility of senior editor Jule Campbell; she's been doing it since the inception, in 1964, and works on it year-round. Campbell grew up Catholic, SI points out, segueing, in a rather rash categorical leap, to: "But just as only a Red-baiting anti-Communist, like Richard Nixon, could have renewed relations with China, so, too, only an upright, sophisticated woman could have guided the swimsuit issue through a quarter of a century."

Jule Campbell has a 30-year-old son. I for one wonder if, or, to be precise, at what age, he decided mom was spending too much time on the job and maybe she

should take him with her.

Jule would probably brook none of that, however, given her rigorous decorum, as described by her former boss — who is now editing airline in-flight books — in avoiding making "the girls . ... look salacious" and assiduously eschewing, says SI, double-entendres and suggestive captions.

This is evasive idiocy. Either Jule Campbell, or her editors, knew instinctively (as Al Goldstein so alluded) what would be the most acceptable presentation of the lowest common denominator to titillate the American male libido-at-large, or they fell into pig heaven.

To give a little, maybe the feature was serendipitous at first. It was, in 1964, the brainchild of SI managing editor Andre Laguerre, who merely wanted to fill the sportsvoid winter weeks with a diversionary "travel" story.

This was at a time when SI was just beginning to break even, and to break away from the sportssubsidiary-to-travel-and-fashion format it had had since its founding a decade earlier, in 1954. Football had ended its season, spring training hadn't started, basketball and hockey weren't yet high-interest acts, and, well, a story titled "A Fish Watcher's Guide to the Caribbean," containing a handful of pages of modest shots of women in bathing suits, seemed like smart filler. It didn't take long to realize what a hit Laguerre had on his hands. The feature, which now comes out in one of the mid-February weeks, went on, of course, to become a smash, selling up to 12 times the normal number of newsstand issues. This year's special anniversary copy will probably break all records.

Although Christie Brinkley seems to retain the crown as all-time favorite SIs.i. cover, the aforementioned Cheryl Tiegs-in-fishnet pic (January 16, 1978, page 43) is

most often cited, the magazine says, as the single most memorable bathing-suit photo. This was, no doubt, because you could see her tits, something not Continued on page 28

### CONTENTS



**PRISON** 

ON THE COVER

To judge from their own words, William Bulger apparently paid Thomas Finnerty a usurious interest rate on the \$240,000 the Senate president says he borrowed. Meanwhile, one state senator, Michael Barrett, has called for an investigation by a Senate ethics panel. John Medearis tells of the latest developments between State Street and Beacon Hill; and Joe Bargmann reports that prison authorities at MCI-Cedar Junction had evidence of a developing crisis at the maximum-security prison in Walpole for five months before they took action.

- **THE NEWEST OLD BOY** by Scot Lehigh Mike Dukakis used to be a hope for political reform. Now he's become part of the problem. These things happen.
- **THE CRIMES OF OUR PRISONS** by Al Giordano How our prison system fosters criminals and murderers.
- **DON'T QUOTE ME** by Maureen Dezell

  The buying of the union line in the fight at Boston City Hospital.
- **FURTHERMORE** by Sean Flynn
  Is the mayor's support for treating 16-year-old defendants as adults demagogic or just foolish?
- **WHITHER WELD?** by Francis J. Connolly Bill Weld was a first-rate prosecutor and might be as good as a pol. But what is he running tor?
- 39 CLASSIFIEDS



- FOOD AS ENEMY by Caroline Knapp
  Eating disorders affect a growing number of people mostly women
   who are victims to distorted perceptions of self and body. Here,
  one woman's powerful story of her struggle out of the prison created by an obsession with food
- URBAN EYE by Becky Batcha
  Plus, "The Straight Dope" and the Boston Hit List.
- THE FAT GIRL by Andre Dubus
  A short story from Dubus's recently published Selected Stories.
- **RESTAURANTS** by Robert Nadeau

  Three Ruskieteers open Troyka in Cambridge. Plus, the Phoenix
  Restaurant Guide and eating cheap at Modern Times Caté in "Five &
- 18 PUZZLE by Don Rubin
- 24 CLASSIFIEDS

It it's hot, it's in the Phoenix, so pay a visit to our Listings pages before you step out. For the latest news in the arts world, read up on the "State of the Arts." If you're movie-bound, turn to "Flicks in a Flash." Boston's most inventive movie guide. And in "Next Weekend," David Bonetti looks and listens with artist/songwriter Terry Allen.

David Bonetti waxes lukewarm about Pietro Testa at the Sackler but heats up for the Italian Renaissance prints at the Museum of Fine Arts.

Carolyn Clay says Joe Turner's Come and Gone comes off well at Trinity: Bill Marx wishes Not About Heroes were more about its poets; Ketura Persellin talks with Julius Lester about his tales of Uncle Remus; and Paul Clements goes "Aisle Hopping" with The Broadway Livel Show and An Evening with Mark Twain.

Owen Gleiberman admits he's a True Believer; Mark Caro surveys Boston's rep-house scene; Carolyn Clay explains what happens when a play like Les liaisons dangereuses or Talk Radio goes from stage to screen; and Owen has the low lowdown on Klaus Kinski's autobiography, All I Need Is Love. Plus, in "Trailers," Cousins and The

Ron Wynn asks why GOP honcho Lee Atwater is cozying up to Southern bluesmen; Michael Freedberg is impressed by New Order's Technique; in "Cellars by Starlight," Tim Riley says Drumming on Glass are more than just '60s psychedelia; Lloyd Schwartz wonders whether Christopher Hogwood or Craig Smith is the real Boston messiah; and Michael Mazur remembers Larry Hill. Plus, in "Live and on Record." Brazil Classics I: Beleza Tropical and other Latin American music.

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ITALIAN AT MFA

It's here, it's colorful, it's exciting: HQ, the Phoenix Home Electronics Quarterly. Plug into our provocative new supplement for the lowdown on everything from big screens to mini compact discs. Inside you'll find features on shortwave radio, desktop-publishing software for Macs, a round-up of interesting new products from the Consumer Electronics Show, and the bottom line on audio and video trends.

Credits: David Schuster (with Lifestyle).

#### LETTERS

#### STATE STREET STATEMENT

(Editor's note: the following letter ran in last week's Phoenix but was unreadable in many copies as a result of a printing problem. It is reprinted here in its entirety.)

Important and intense public scrutiny has been given to the litigation between Harold Brown and Thomas Finnerty over the site on which 75 State Street was finally constructed. As citizens, and as a Boston-based company, we support the media's inquiry into this issue.

In the course of this investigation, however, three major errors are becoming part of the reporting. As these errors may affect the public's perception of 75 State Street, it is time for us to

1) Harold Brown is not the developer of 75 State Street. In fact, 75 State Street was developed by the Beacon Companies and Equitable Real Estate.

2) The 75 State Street you see today is not the property in dispute between Brown and Finnerty. The project in which they were partners was never built.

3) Mr. Finnerty performed no legal work and was not part of the development or ownership group for 75

Harold Brown once owned part of the land that now houses 75 State Street. He had been designated by the Boston Redevelopment Authority in 1983 to develop that parcel, which was called 99 State Street. The original designated team included Equitable Real Estate and Graham Gund.

In 1984 Beacon and Equitable purchased Brown's land and became the general partners of the new limited

We believed that the parcel as it had been assembled was not a feasible development. Beacon therefore added additional parcels to the 99 State Street site. We redesigned the building and named it 75 State Street, the building you see today.

When we purchased Mr. Brown's majority interest and replaced him as the developer, he required that he retain an interest in the property. Mr. Brown therefore owns slightly less than 10 percent of the building. Mr. Brown is not a managing partner of 75 State Street, nor did he play the role of developer in any way. His ownership interest is similar to owning stock in a company except that Mr. Brown is not entitled to

Mr. Finnerty has never been a partner of any sort in 75 State Street. The dispute between Mr. Brown and Mr. Finnerty referred to the previous development.

In the past weeks we have read and watched the extraordinary story and its many serious allegations unfold. This controversy calls for scrutiny of the public and private processes involved in real-estate development.

As the story continues, we are asking Boston's media to be factual and accurate about 75 State Street's actual ownership. We have enclosed a rendering of the building that Harold Brown was developing. Among the differences, you'll notice that it is some 10 stories smaller than 75 State Street



99 State Street

and has no gold leaf.

As the existing building was not involved in the sequence of events, we trust that the enclosed illustration can replace our building in future reporting. The project in question is 99 State Street a project of a different time and a different team. Continued reference to 75 State Street without clarification is both inaccurate and inappropriate.

It seems obvious that 75 State Street

as it exists is much more interesting visually than the enclosed rendering. We hope that you will clarify any reference to the building should you mistakenly use it as a visual.

The Beacon Companies has maintained a consistent reputation for setting standards of integrity in business for 40 years. This standard extends to the quality of our Boston portfolio. It includes such properties as Rowes Wharf, the Hotel Meridien, One Post Office Square, and Center Plaza. Our reputation is very important to us, as is the reputation of all our buildings. The accuracy of the reporting of this controversy is therefore very important

Monique Doyle Spencer Vice-President The Beacon Companies

#### CUTS TOO DEEP

Maureen Dezell is to be commended for her recent coverage of the Massachusetts crisis in hospital healthcare delivery. Her writing, distinguished by its clarity and objectivity, provided the reader with this warning: the state's hospital system may collapse under the weight of Dukakis budget cuts - truly a prescription for human tragedy.

Richard Pozniak
Director, Public Relations
Communications and Member Services Massachusetts Hospital Association Burlington

#### ALL IN THE WRIST

To Joe Bargmann: I am writing to tell you how much I

enjoyed and appreciated your recent article "Terminal Condition" (Lifestyle, January 13) regarding carpal-tunnel



syndrome in the modern office. As a specialist in physical medicine and rehabilitation, I work with this problem on a regular basis. Although I have not seen many computer-terminal users with this symptom, I do see a great many musicians in my practice, and this is a fairly common occupational hazard among them as well. I would like to make the following points regarding carpal-tunnel syndrome.

It is important to get electro-diagnostic testing both to verify the existence of carpal-tunnel syndrome and to get some idea of the severity and prognosis of the problem. Using the findings of the EMG, one may decide whether it is imperative to operate or whether a more conservative program may safely be attempted.

Another important point in deciding about carpal-tunnel surgery is recognizing the possibility of the so-called double-crush syndrome. This is where, in addition to median-nerve compression at the wrist, there is also compression of the nerve roots at the level of the cervical spine due to arthritis or other conditions. Nerve compression in this region alone can mimic and cause symptoms similar to carpal-tunnel syndrome. When both symptoms exist, simply operating on the wrist will not yield complete relief.

Richard N. Norris, MD Director, Performing Arts Medicine Braintree Hospital

#### OBIT OVERSTATED?

As a writer who is not famous, I dread the thought of possible celebrity status if my obituary reads anything like the attack on John Cassavetes by Steve Vineberg (Arts, February 10). One does not automatically change from mortal to god simply by leaving this earth. However, this article was little more than a facile review of Cassavetes's films. It should have been an analysis or an appreciation, and yet it read more like the death of a career than of an individual. Shadows, the only film Mr. Vineberg seemed to admire, is, in my opinion as well, a wonderful film seen by too few people. But he contradicts himself by suggesting that the body of work left behind by John Cassavetes was an influence, a "precursor" for other fine filmmakers. Was his power based on one film?

Isn't that a rather elegant tribute to a man whose work Vineberg describes as "wearisome, Albee-esque psychodramas"? He is entitled to dislike the artist's work, but this seems like a tasteless moment to dismiss all of the films, especially since they are not discussed in any detail. It hurts those of us who admire him and it diminishes your credibility.

Karen Schneiderman Boston

#### **IMPROPER USAGE?**

In his solid appreciation of Wiseguy (Arts, December 16), the usually irreproachable Steve Vineberg commits a common error in using the word "gunsel" as if it were synonymous with "gunman." This confusion dates back to The Maltese Falcon, in which Humphrey Bogart, with a revulsion more passionately expressed than any other emotion in the movie, refers to Wilmer (Elisha Cook Jr.) with these words: "Keep that gunsel away from me." Those unfamiliar with the word (including, perhaps the Hays Office) assume from the sound of it that Bogart was referring to Wilmer's position as Sidney Greenstreet's hired gun; in fact he was referring to another position. A gunsel is a young boy kept for immoral purposes. Since that movie countless clean-living paid assassins have been falsely accused of gunsel status by people who had no idea that they were making indecent suggestions. This is not only incorrect but downright rude, and in some cases dangerous. Although I'll admit that the Moody Blues scene in Wiseguy's "No One Gets Out of Here Wiseguy's No Old Alive" had me wondering.
Philip Nelson

New Orleans, Louisiana

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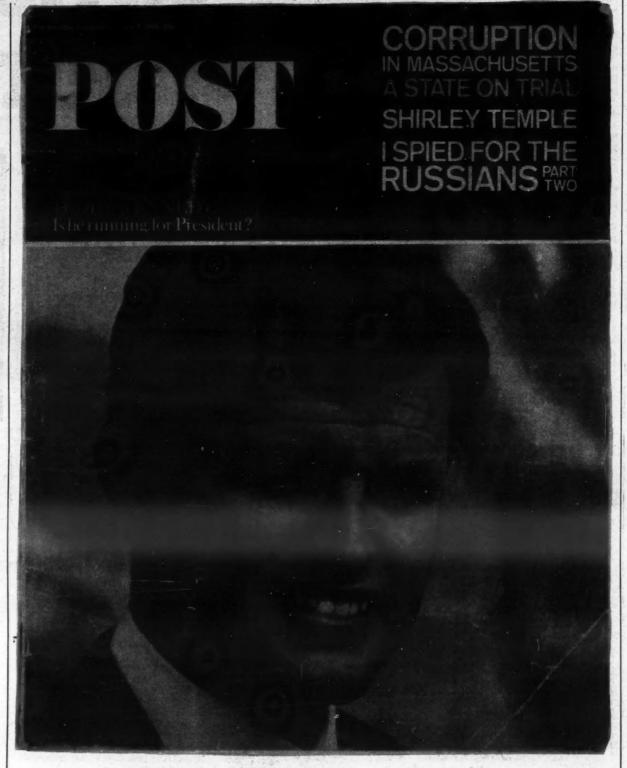
# The newest old boy Dukakis and the passing of the reform era

by Scot Lehigh

By 1965 Massachusetts
had become so notorious
for its special brand of
corruption that the
Saturday Evening Post
devoted thousands of
words to a report on the
local political scene.
Entitled "Massachusetts:
Rogues and Reformers in
a State on Trial," the Post
article summarized its
findings with the
following words.

"In the land of the

Kennedys and the Lodges — a state some call the nation's most corrupt colorful scoundrels have run off with millions, bribed legislators and caught up high public officials in their outrageous schemes. Now a new generation is fighting for reform. Can it bring the ordeal of Massachusetts to a close?" Shown with the article was the photo of a young reformer. Below the photo (facing page), the Post wrote: "Men like young Rep. Michael Dukakis may save the scandal-ridden legislature."



The creatures outside looked from pig to man, and from man to pig, and from pig to man again; but already it was impossible to say which was which. — George Orwell, Animal Farm

> he reform era is dead in Massachusetts, and Mike Dukakis helped kill it. When the historical

postmortem will show that its demise began not with the revelations about 75 State Street or even the principle-eroding exigencies of the presidential campaign but rather with Mike Dukakis's return to the Corner Office, in 1983.

The death of the reform era has ushered in the state's own Gilded Age, which in turn has given rise to the stench of scandal and the stink of impropriety. From the allegations that swirl around 75 State Street to the fraud charges resulting from the House procurement scandal to the crimes of education-adviser-turned-embezzler Gerry Indelicato, the State House has once again taken on the verdigris of venality that colored Massachusetts politics back in the days

of the MBM scandal.

But the problem is not just a matter of possible criminal wrongdoing. It's far more subtle than that. In the years since the revulsion over an extortion and kickback scandal that sent three senators to prison and led to the creation of a crime commission, legislative ethics committees, and new disclosure forms, the system has closed ranks, worked its way around the reforms, and returned to business as usual.

The old ways, the Massachusetts political establishment has decided, truly are the best ways. And the man who made a name objecting to them has shrugged his shoulders and gone along with the crowd.

Everyday practice is once again a scandal. The cost of doing official public business has come to include regular tributes to the powerful and the well connected. Committee chairmen all but hold up lobbyists, who are regularly expected to buy a thousand-dollar bloc of tickets to their yearly "times" at "the Pier."

The resulting war chests inhibit the

electoral challenges Massachusetts needs if it is to have a healthy two-party system again, even as they subsidize the sort of lifestyle public salaries are supposed to preclude. Meanwhile, quarter-time lawyer-legislators get rich in private practice, while charging the state a per diem for the privilege of embossing a senatorial title on their business cards and planting a state plate on their Lincolns.

The price of power extends well beyond the official political actors, permeating deep into the governmental demimonde; retaining a politically connected barrister, at a huge fee, is now considered all but essential for the success of a major development project.

As public office has become an acceptable route to private wealth, public ethics have fallen to the level of legally permissible conduct. The result is that Ed Meese's tawdry standard of no indictable offense has become the state's de facto code of ethics.

Reform is by nature a sporadic endeavor, sustainable more as a route to

That is particularly true when the reformer comes to power in a system unreformed. That situation pits the new officeholder and the movement he leads against the old order. For the reformer to succeed, he must be willing to arouse and sustain the ill will of the established order.

But sooner or later he must also go about the day-to-day business of governing. That leaves him confronting a difficult choice. He can attempt to harness public opinion in order to bend the other political players to his will. Or he can strike political alliances with them. To reform, the latter course is deadly. Once a reformer begins to fashion alliances with the old order in the name of effectiveness, he has taken a step that, no matter how slight, inevitably results in the abandonment of true reform.

That's what happened to Mike
Dukakis. Upon beating old-boy Bob
Quinn for the Democratic nomination in
1974, the man who would be governor,
not a pol but a public servant dripping
rectitude, promised the "dawn of a new
era" and an end to "the buddy system of
politics on Beacon Hill."

Back then, Dukakis meant it. He had come to prominence as a founder in 1960 of a Democratic reform group known as COD (the Commonwealth Organization of Democrats), whose purpose was to replace the old hacks that had given Massachusetts a national reputation for graft and corruption with honest and talented members of a new generation. Dukakis and COD had little interest in ideological crusades; their crusade was moral.

Once installed in the Corner Office, he tried to eliminate the state's vestigial Executive Council. He got rid of the state

It was a very different Mike Dukakis who returned to office in 1983. A crucial clue to his new laissez faire attitude came early. During the 1982 session, the legislature had set up an independent fiefdom called the Massachusetts
Convention Center Authority. No sooner had Dukakis's primary victory made a lame duck of Ed King than the old boys sprang into action. A board of directors, composed mainly of allies of Senate President William Bulger, was appointed. Three days later, that board, without even the slightest pretense at recruiting qualified candidates, awarded the \$75,000-a-year convention-centerauthority executive director's job to the long-time chief aide to Senate President William Bulger, the primary sponsor and architect of the legislation that had created the authority.

The enabling statute gave the

The enabling statute gave the authority's executive director tenure for life.

Asked how it happened that 39-yearold Francis X. Joyce had ended up as executive director, convention-centerauthority board member Robert Q. Crane, who was (and is) state treasurer, and in that position also czar of the State Lottery Commission, maintained that "he was the only one who applied for the job."

It was old-boy patronage politics at its worst, a situation that cried out for reform. But the new Mike Dukakis wasn't interested. Asked at a press briefing a few days prior to his inauguration what he intended to do about the convention authority and its well-paid, life-tenured executive director, the erstwhile reformer refused to unsheathe his sword. That business, he allowed, was history, and he was concentrating on the future.

That pronouncement showed Dukakis's true new colors, colors that other events would conceal. To be sure, the governor didn't shy away from engaging in a struggle over control of Massport and ousting an ally of then Speaker McGee from the director's job in the process. But that was a power struggle, and one with high stakes: it was Massport, after all, that had given Ed King the stronghold from which to



troopers, who had served as the governor's praetorian guard. He did away with chauffeured rides to the Corner Office, opting instead to jerk and halt along on the Green Line. He eliminated the governor's patronage office. "There will be no exchange of jobs for favors," he said, adding that he would "neither threaten nor cajole" the General Court. "Good government is the best politics" became his maxim.

In fact, in his zeal, he went overboard, immobilizing his cabinet by opening cabinet meetings to the public and emasculating his government by ceding power to his cabinet secretaries rather than centralizing it in his own chief of staff.

That sort of political ineptitude, along with a budget disaster aggravated by a breathtaking combination of gubernatorial recalcitrance and callousness, alienated much of his former support, and four years later, in 1978, the ineffective reformer was turned out of office by voters in the Democratic primary.

launch his 1978 campaign against Dukakis.

Similarly, in 1985 Dukakis would use a penny-ante campaign-finance transgression to hound Higher Education Chancellor John Duff into taking a new job elsewhere. And he would forcibly remove former representative Jim Collins from the chancellor's job the following summer. There, too, the stakes — this time, the state's vast educational bureaucracy — were high.

But both of those acts were merely power politics masquerading as reform. Mike Dukakis was no longer interested in reform merely for good government's sake. That sort of fight had become a luxury Dukakis could indulge in only if he were willing to mobilize public opinion. But once burned, the governor had had his fill of high-profile public fights. Instead, he would voluntarily surrender his bully pulpit and content himself with working quietly within the four corners of the State House.

That decision meant the end of Continued on page 36

#### BARRETT CALLS FOR PROBE

### Usury among friends

by John Medearis





Barrett (left) wants the Senate to address its — and Bulger's — problems.

Continued from page 1
Finnerty had not earned the \$500,000, but instead had extorted it with threats that he could thwart Brown's State
Street office tower by using his political influence and with promises that he could use his influence with the Senate president to expedite the necessary government approvals.

At the center of a crisis of confidence that has developed around Bulger since the story of the cross-litigation first broke in the Boston Globe, in early December, is Bulger's sworn statement that he borrowed the \$240,000 from Finnerty, who, in the aftermath of his 1985 divorce, did not appear to be a wealthy man. Brown tried to prove in his court filings that Bulger had been given, not lent, the money by Finnerty.

For the last two months the Senate that Bulger runs with an iron fist has stood in mute shock as the press picked over Bulger and Finnerty's extensive, and at times murky, business dealings.

Last week State Senator Michael
Barrett (D-Cambridge) broke the silence.
He told the *Phoenix* that he would file
special orders calling on the Senate
Ethics Committee or a select committee
convened for the purpose to review
Bulger's connection to the alleged
extortion as part of a larger study of the
upper chamber's ethics code.

In 1978, in the aftermath of an extortion scandal that left three senators in federal prison, the Senate Ethics Committee was established to investigate "all questions of conduct of members." It has taken no known action in the wake of the State Street allegations.

"I really do think the Senate president is going to come out of this mess looking pretty good," Barrett said. "But it is unthinkable that the Senate not be prepared in some way for the worst-case scenario."

In court papers filed in October 1988, Brown charged that Finnerty had extorted the \$500,000 from him by offering to use his ties to Bulger and former Boston mayor Kevin White to speed the high-rise project's approval, and "through his actions and words, communicated to Brown that

government approvals of the project would be in jeopardy unless a financial arrangement satisfactory to Finnerty was made." Brown's allegation of extortion came as a counterclaim in response to a suit in which Finnerty had charged that the money was a legitimate payment for his role in the project and, further, that Brown owed him an additional fee, based on the size of the tower, of more than \$426,000.

Before the suit was settled, to support his contention that the \$500,000 payment was not a fee, but the product of extortion, Brown tried to establish that Finnerty and Bulger split the money the developer had given to Finnerty in July 1985.

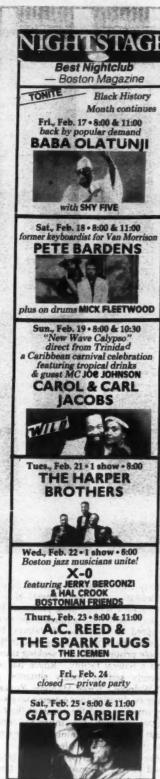
In a sworn affidavit filed last December in Finnerty v. Brown, Bulger asserted that the money had not been split. He said that \$240,000 of it had been temporarily transferred to him as a loan from the St. Botolph Realty Trust (which Finnerty administered), in two payments in August and October 1985, and had been repaid, again in two payments, in November and December 1985. Bulger said he had paid the trust \$14,320 interest on the loan.

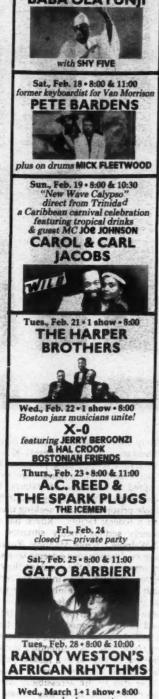
In the affidavit, part of a brief designed to distance himself from Brown's and Finnerty's dealings over the State Street project, Bulger asserted he had repaid the loan when he learned Finnerty had obtained the money from Brown

obtained the money from Brown.
"I discussed with Mr. Finnerty, not long before my planned trip to Europe on August 23, 1985 my desire to obtain a loan from him in the amount of approximately two hundred and forty thousand dollars (\$240,000.00)," Bulger said in the affidavit, "Mr. Finnerty decided to make the loan. . . . I had no knowledge as to the remote source of the funds; specifically, I had no idea then, or until considerably later, that those funds had been paid to Mr. Finnerty by Mr. Brown. . . . But upon learning their remote source, I took steps to repay the loan as quickly as possible. . . . The difference between that amount [that Bulger paid back] and the amount of my indebtedness represented interest."

Financial experts consulted by the

Continued on page 36





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### Slo-mo at Walpole

#### by Joe Bargmann

Continued from page 1 six-day period, during which the block was sealed with a plywood board to contain an overpowering stench, as the

Phoenix reported last week.

The sealing of the block is currently under investigation by the state legis-lature's joint Human Services Committee. It has also prompted scrutiny by attorneys with the Massachusetts Correctional Legal Services (MCLS), a statefunded prisoner advocacy group that is considering whether to file lawsuits against prison administrators on behalf of the Essex II prisoners.

Broader questions have arisen, however, concerning the prison's general response to the mounting tension.

It seems the measures that the [prison] administration takes to maintain control serve only to heighten the tension and to create an environment where there is less security," State Representative Barbara Hildt (D-Amesbury), a member of the Human Services Committee, told the Phoenix. "There are many very serious questions that need to be asked about the running of that institution."

A prison spokesman failed to return the *Phoenix*'s telephone calls to offer an explanation of why Maloney waited until December to try to head off trouble the superintendent said he knew was brew-

ing as early as July 24.

Maloney's sluggish response puzzled
Dianne McLaughlin, of MCLS, as well as Barry Phillips, aide to the chairman of the Human Services Committee from 1981 to

If Maloney's claims are true, McLaughlin said, "it's tough to figure out" why he did not order an earlier response.

That's not the way they [prison administrators] usually operate, Phillips, who also expressed skepticism about Maloney's claims. "If they get a mere whiff that something's wrong, they move. They don't wait to see if something's going to happen."

Considering superintendent Maloney's sworn testimony and supporting court documents, it's easy to understand why Phillips and McLaughlin were

Maloney testified as follows.

One of the incidents leading to institutional tension occurred on July 24, 1988, when a black inmate was brutally attacked and stabbed by two white inmates. This incident took place in the main corridor as hundreds of inmates were leaving the auditorium after the conclusion of the regularly scheduled Sunday night movie.

"The next day ... there was a very serious disturbance in the yard, again between black and white inmates. Armed black inmates attacked white inmates who were known associates of the white inmates who had attacked the black inmate the night before.

"Virtually every inmate in the yard armed himself with some type of weapon (weight bars, rocks, shanks, recreation equipment). Inmates employed in the Industries buildings [the location of a metal shop and a wood shop, among other things] threw objects out the windows into the yard to be used as weapons. Several inmates in the Industries buildings responded to the disturbance by climbing out windows and over the fences separating the yard from the Industries buildings."

(In a December 21, 1988, letter to Corrections Department commissioner.

Corrections Department commissioner Michael V. Fair, Maloney said the July 25 disturbance "had the potential to rival" the legendary prison uprising at Attica,

"Tension remained very high for a long time after these two days of un-" Maloney stated further in the affidavit. "A number of inmates who were acting as negative leaders and who were encouraging other inmates to act out were transferred out of MCI-Cedar Junction. The ability to move inmates throughout the Department of Corrections contributed significantly to the administration's ability to maintain control of the institution.

"However, tensions again flared when black inmate was stabbed in the Essex II Unit on Thanksgiving Day, November 24, 1988, by a white inmate. Several other white inmates were observed attempting to assist the attacker.

'MCI-Cedar Junction investigators have concluded that the catalyst for the November 24 attack was that the inmate was playing his radio loudly at night. While, on its face, this may seem to be a trivial reason to attack someone, those familiar with the reality of incarcerated life know that sometimes this is all it

takes to cause an assault or a demonstra-

"Directly related to the heightened tensions was the discovery [roughly three weeks later] of a large number of weapons being manufactured in the Industries buildings. An inmate returning to his housing unit [from one of the Industries buildings] was found to be concealing a weapon in his sneaker. A shakedown of the entire Industries area produced many more weapons, and at least 27 additional weapons have been discovered throughout the main prison

The institution intelligence network has also developed information that a struggle is evolving between white and black inmates over control of the distribution of narcotics within the institution. It appears that the white inmates seek control of the cocaine trade, and the black inmates want control of the heroin

"It has been my experience in fourteen years in the field of corrections that there are few greater disruptions to the security and orderly running of a prison than the introduction of drugs." (A prison spokesman acknowledged last week that corrupt guards are known to engage in drug trafficking, although, he said, drugs most often enter the prison via inmate contact with visitors.)

"Compounding the struggle for control of drug trade is new information that a 'crack' cocaine ring is being formed in

the institution.'

As if this weren't trouble enough to prompt a swift response from the administration, Maloney cited increasing tension resulting from several inmates' "accusing prison administrators of being racist. It is my belief," Maloney stated, that these inmates have been searching for issues for the inmate population to

One of those issues was the new ID policy. Maloney said he received infor-mation in December that prisoners planned to protest the ID policy.

Given the discovery of the weapons, the mounting tensions attributable to the assaults on July 24 and November 24, the drug struggle and several rumors which had been circulating among inmates about the new procedures, I was faced with the possibility of a large-scale mass disturbance at MCI-Cedar Junction.

"Such a disturbance could easily have resulted in deaths and injuries to staff and inmates, as well as property damage to the institution."

Thus, Maloney ordered the prison-wide lockdown and search for drugs and weapons. The shakedown was intended to quell the rising tension, but it had the opposite effect; prisoners protested well into this month, tossing feces at guards, setting fire to mattresses, and refusing to

One locus of the trouble at Cedar Junction has been the Essex II block, which was sealed off for at least six days (several inmates contend it was two weeks) earlier this month. And as Hildt, of the Human Services Committee, duly noted last week, "The situation in Essex Il might be over, but that doesn't automatically reduce the tension."





A penal system that doesn't coddle criminals — it creates them.

### The crimes of our prisons

#### How a convict was murdered

by Al Giordano

here are 13,000 stories in the Massachusetts penal system, crammed into a network of state and county prisons with a capacity to house only 7000.

They sleep on floors and desktops, sometimes even on mattresses (if a one-inch-thick pad of supposedly but not really flame-resistant plastic can be called a mattress). Inmates are entombed deep down in the boiler rooms of MCI-Concord (where 850 prisoners are piled into a facility designed for 283), and at the Norfolk County House of Corrections, in Dedham, where conditions sparked a near-riot on February 8 among many of the 263 inmates jammed into a space designed to incarcerate only 72.

In some facilities they sleep four or five people to a cell made for one or two. Some cells have no running water, no toilets. They shit in plastic buckets hat are changed once a day. In the summer heat the stench is so bad that one longs for any other scent, even tear gas. Last August at the Lawrence House of Corrections, these conditions sparked riots in which inmates burned down entire cell blocks. Last week there were more incidents at Lawrence and other facilities. And at least two county sheriffs are predicting more insurrections to come.

Women who have yet to be found guilty are shoehorned into the Awaiting-Trial Unit in Framingham, which is operating at 595 percent capacity, many of them pregnant, many suffering from AIDS. Those who have been found guilty are housed at 261 percent capacity.

The officials at the Massachusetts Department of Corrections (DOC), world-renowned for turning out that beast Willie Horton, have a reputation for coddling criminals that is undeserved. They don't coddle them. They make them. Punishment in Massachusetts is both cruel and unusual. The Massachusetts Department of Corrections has the highest recidivism rate of all prison systems in the nation. Twenty-seven percent of all inmates are back in jail within one year of their release. The national average, after two years, is a 23

percent rate of return.

The Devil's Island in the Massachusetts archipelago is officially named MCI-Cedar Junction, but everyone still calls it Walpole. It's the maximum-security prison where inmates may buy their drugs from the guards as long as they wear their ID's on the outside of their prison garb. It's where, according to former senator Jack Backman, a judge once told a defendant that if sent there he'd be wearing a skirt by nightfall. It's home to both Essex 2 Block, site of the most recent shakedown and lock-up, and 10 Block, where the DOC is experimenting with a new form of chemical warfare known as "federal dust."

Walpole can get so bad that people will do anything to get out. Sometimes the system will promise you protection, favors, or even release if you give them the evidence they want against another inmate. But if you're ever sent to Walpole, or any Massachusetts slammer, for that matter, and think about ratting on your fellow prisoners, you'd do well to hear the story of inmate Thomas J. Royce.

Tommy Royce, sentenced in 1977 to 10 to 12 years for four counts of armed robbery, was not the most popular guy in Walpole. He pissed off the system after three and a half years by assaulting an officer outside the dining hall. He pissed off his fellow prisoners when he offered to be an informant on drug and murder cases within the walls. Once you've annoyed the system and the inmates, there's no one left to talk to.

"My name is Thomas Royce," he wrote to a state official on November 1, 1981, "and I am writing to you in the hope of seeking some outside help for it is a matter of life and death." Ten days earlier, some enemies of his among the Walpole inmate population had been caught by prison officials in a scheme to kill Royce in the dining hall, and he was quickly transferred to another prison. Although Royce had only an eighthgrade education, he wrote numerous letters, like this one, to state officials, "And there is no dought [sic] in my mind

after what I have been going threu [sic] here at Walpole, that the DOC in Boston and the administration here are setting me up to be killed."

Tommy Royce was killed while allegedly in protective custody, but the DOC refused to furnish documents to the *Phoenix* or even comment on his 1983 death. The *Phoenix* obtained certain internal DOC documents from a source on the condition that the names of inmates other than Royce be replaced by their initials. A September 19, 1982, report from the DOC Classification Board stated that an investigation into the attempt on Royce "led to the positive involvement of CF, DL, and WM [three inmates] in conspiring to stab Royce at chow time."

The report stated that Royce's "ratting on people" and his involvement in the prison drug trade were responsible for his planned demise by other inmates: "Apparently Royce was trying to move in on CF causing CF to get his 'gang' together and retaliate. It is also believed that this retaliation was influenced by some enemies in population. There is also rumored that Thomas's brother [also an inmate] had a contract out on him."

"His life was in danger," recalls Royce's widow, Susan. "I went to DOC to ask for protection." She also remembers going to the attorney general, the state police, and the FBI to plead that Royce be-put in protective custody.

In December of 1981, according to the classification report, Royce was transferred to the Worcester County House of Corrections, "where he continued to bounce back between Worcester, Billerica, and MCI-Concord all for reasons of management problems, drugs and enemies." He was kicked out of the Middlesex County House of Corrections, in Billerica, after an "attempted sexual molestation of another inmate, and reliable information of his strong arming an older inmate's canteen."

Thomas Royce was "by no means a model inmate," wrote DOC federal, state, and county administrator Sheila

Mahony, in a November 4, 1982, memo to interstate supervisor Cynthia Morse. Royce had a serious drug problem. He had twice tried to hang himself and once attempted an overdose of Valium. He was in a state of terror, being held in the Walpole prison infirmary, seeking transfer to a federal facility. "Royce has an extremely serious enemy situation at MCI-Walpole," wrote Mahony. Royce's "enemies situation, our extreme levels of overcrowding, and the constant flow of inmates through the infirmary area, greatly reduce the administration's ability to provide for his safe-keeping."

Mahony arranged to have Royce transferred to the Connecticut State Penitentiary, in Somers. (Royce's classification report had recommended transfer either out of state or to a federal prison, with more emphasis on a federal transfer due to the accessibility of the Federal system to move this inmate far enough so that his enemy problems will not follow him.") Mahony seemed to recognize this concern when she wrote, "Subject has no enemy situations with Massachusetts inmates currently housed at CCI-Somers."

Within two weeks, however, Mahony and the DOC recommended the transfer of inmates WM and DV to CCI-Somers. Royce trembled at the prospect that WM, who had already conspired once to kill him, would follow him to the very prison where Royce was being protected from him.

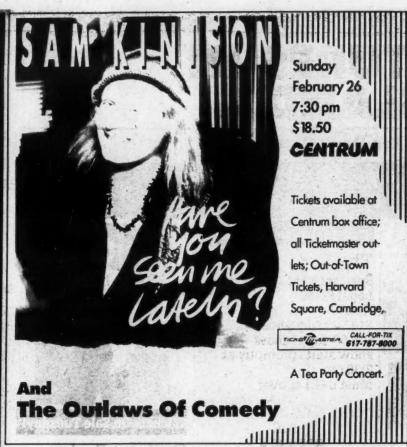
MCI-Walpole director of Classification Donal E. Murphy wrote to Sheila Mahony on November 15, 1982, "Please be advised that Thomas Royce who was recently transferred to CCI-Somers, expressed concern about being housed with inmates WM and DV, both of whom have been recommended for interstate transfer to Connecticut." Murphy continued, "The situation between CF and Royce is well documented and there is no need to re-describe it here. Suffice to say that should DV and WM be transferred to CCI-Somers, it will be necessary to monitor these three individuals closely."

Yet as WM and DV were being transferred to join Royce in Somers, Mahony wrote again, on November 22, to Cynthia Morse at interstate transfer, one week after receiving Murphy's warning, noting, "Officials at MCI-Walpole do not believe any specific enemy situation exists between Royce, DV, and WM, rather that the situation bears watching."

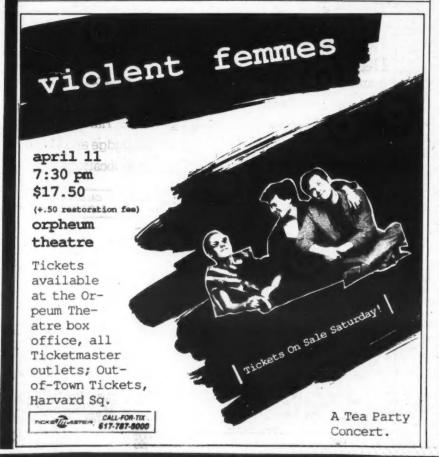
Three months later, on the morning of February 22, 1983, Thomas Royce left his cell and proceeded to the breakfast table.

Continued on page 25











Uncritical press coverage

#### **DON'T** QUOTE ME

#### Taking 'advocates' at their word

BY MAUREEN DEZELL

(Editor's note: Mark Jurkowitz is on vacation and will return next week.)

hen politicians, business people, public figures, and policymakers engage in political posturing, the press and the public pick them apart. We point out when and why their motives are suspect. We provide counterpoint to every argument they raise.

In practice, we hold to a lesser standard for "advocates" — people who devote themselves to causes like finding housing for the homeless or providing health care for the poor. Because their aims are admirable, because they work tirelessly for little money to see that society's powerless get at least a little of what they deserve, we don't scrutinize them much. We don't question some of the "facts" they present us. We repeat them, air them, and print them - even though they're sometimes exaggerated and sometimes just wrong.

We tend to assume that advocates - or people who call themselves advocates are as noble as the causes they champion. Fortunately, many of them are. Others like the three strong, vocal Boston City Hospital unions now posturing as champions of the poor — deserve a harder

look than they've gotten.

Boston City Hospital (BCH) is running a debt this year of at least \$4 million. State budget problems and Governor Dukakis's cutback in spending on hospitals will probably at least double this deficit by the summer. Like all hospitals, BCH is grappling with rapidly rising labor costs, increasingly expensive technology, and an aging population for whom there are not enough nursinghome beds. The public hospital also has a parcel of problems of its own: a patient mix that's largely poor and minority; an AIDS case load that may soon be the largest in the city; and a crumbling physical plant.

BCH today is so dilapidated that it probably wouldn't pass hospital ac-creditation if it had to. Mayor Flynn, running counter to a national trend that has seen the closing of many municipal hospitals, has decided to rebuild BCH. To rebuild, the city has to secure \$77 million in federal hospital financing. To get that financing, it has to have its financial accounts in order. If it's running a deficit, the hospital isn't going to get the federal money it needs. And if it doesn't get the federal money, BCH will cease to exist.

The Flynn administration can get those funds only if the new BCH is smaller and more streamlined than the present facility. That means hospital services are going to have to be consolidated and hospital staff cut. From the time it announced the rebuilding project, the city has said that a new BCH would mean some layoffs. The hospital unions Service Employees International Union Local 285, American Federation of State, County, and Municipal Employees Local 1489, and the House Officers' Association - have been involved in planning for the least painful downsizing possible.

Earlier this month, the city released a study by its accounting firm, Coopers & Lybrand, saying federal financing for BCH was in jeopardy unless the hospital trimmed its budget soon. Boston Health and Hospitals Commissioner Judith Kurland announced there would be some bed consolidation, hiring freezes, and an attrition policy put in place immediately.

The unions went bonkers.

Although they have known that personnel cuts have been slated for BCH since the city decided to rebuild the hospital, in 1985, the unions now insist they can't be justified; they point to the increase in the AIDS epidemic and to the high infant-mortality rate among the population BCH serves as evidence that the status quo has to be maintained.

The hospital, the unions told reporters, is cutting essential personnel and services; it is jeopardizing patient care and, by implication, driving up the infant-mortality rate and doing less than it should to fight the AIDS epidemic. Many reporters reported and broadcast

— uncritically — what the unions had to

The Boston Globe, on February 8, ran a front-page Metro-section story on BCH Continued on page 25

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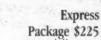
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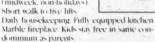
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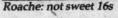
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#### **FURTHERMORE**

#### Debunking Flynn's plan for 16-year-old 'adult' criminals

BY SEAN FLYNN

Trying to control crime is something like trying to fine-tune the economy. Police, courts, and prisons exert only uncertain and imprecise influence; changing them may effect levels of crime only marginally.

- David C. Anderson Crimes of Justice

ruce Wall found God when he was 18 years old. Before that, he was a

Growing up in Roxbury, Wall dropped out of high school, stole cars, filled his head with glue fumes for kicks. People used to say, "You know that boy, someday someone's gonna find him all sliced up in the back seat of a car." Even Wall, a street kid, thought he would die

young.

He didn't. He was pulled off the streets by a minister who cared enough to reach into the gutter, pull out the scraps, and try to put them back together. Now Wall one of a handful of youth workers taking a message of salvation - in his case, Christian salvation - to the kids caught in the same vortex of destruction.

The moral to that story: people, especially young people, can change. They can be saved, they can be rehabili-

But Ray Flynn apparently has given up on that idea. Two weeks ago, he told reporters, in response to a question at an impromptu press conference, that he favors all 16-year-olds - kids just on the far side of puberty - "across the board" being tried as adults for any crimes they commit. In theory, that would mean a 16year-old convicted of, say, stealing a car
— something Bruce Wall did 24 years
ago — would go to prison. Adult prison, like Cedar Junction or Norfolk or Concord, where they would mark time with the older, wiser, and harder criminal minds.

From a thuggishly simplistic point of view, that idea makes some sense. The way Ray Flynn figures things (actually, he said he was agreeing with an idea set out by Police Commissioner Francis "Mickey" Roache), the juvenile justice system isn't tough enough. To his thinking, if kids knew they could draw hard time for their crimes instead of a ecture, a lot of them up and walk the straight and narrow.

But, again, that's the thuggishly simplistic way of looking at things. And the mayor shouldn't be a thug.

(Mayoral spokesman David Cortiella, calling at deadline, initially said the mayor didn't necessarily support all 16year-olds being tried as adults; rather, he said, the mayor thinks 16-year-olds who commit "adult crimes" should be tried as adults - and that the definition of those crimes should be set by the legislature. However, the spokesman also said Flynn supports Roache's position, which, according to police spokesman James Jordan, is that all 16-year-olds should be tried in adult courts.)

It must be noted, of course, that when anyone talks about curbing youth crime

in 1989 they are speaking almost exclusively of the inner cities, the urban neighborhoods where drugs, guns, and gangs fuel a vicious spiral of violence. The reasons for that scourge, unfortunately, are complex and deeply rooted in history, weaving their way back through generations of neglect and oppression. Given that the hardest-hit areas tend to be the poorest, economics undoubtedly plays a part. Given, too, that the poorest areas are populated mostly by people of color, racism certainly is a major factor.

Likewise, if there is to be a solution, it perforce will be complex. So far, no one's even been able to find it, or at least no one's been able to put it into action. But it's a safe bet that throwing teenagers into the adult justice system isn't a good place to start. Indeed, it more likely would make things worse.

For starters, the mere fact that we have adults in prison testifies to the dismal reality that the threat of punishment can't even deter adults. Why, then, would one assume that a rebellious teenager, rife with the air of invincibility teens enjoy, would be any more de-

The Globe reported last week that a New York law, passed in 1978, to try 16year-olds as adults has backfired - and for obvious teasons. Judges, it seems, tend to go easier on kids, preferring to give them probation or softer terms when they're tried in adult courts. The result, then, was that by taking kids out of the juvenile circuit, where they most likely would be detained in a youth facility and at least given a shot at rehabilitation, they were more likely to be put back on the streets by sympathetic

judges.
That, of course, is natural. Despite all the "get tough" talk, no one really wants to put a kid in a hard-time lock-up. "Except in the most extreme circumstances," notes Emmett Folgert, a street worker for 19 years, "I don't think people want to go back to having 16-year-olds in with 35-year-old murderers." He's right.

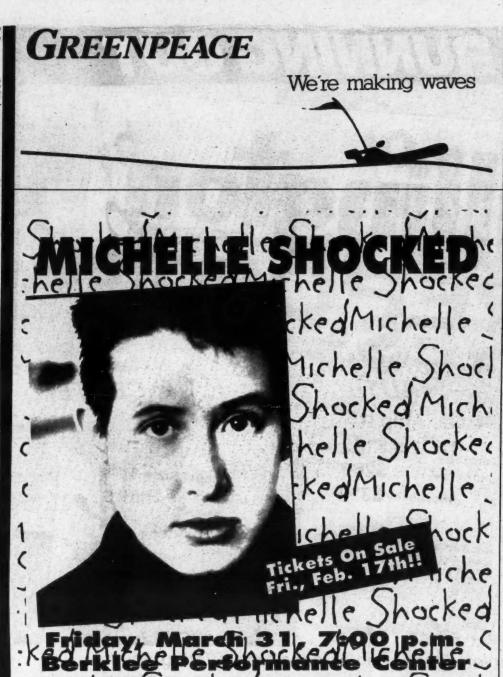
Besides, for those "extreme circumstances" - cases where kids are either so far gone or have committed incredibly heinous crimes - the state already has a m in place. Currently, kids as 14 can be tried in adult court, but only after a thorough hearing and examination process. Seventeen-year-olds are routinely tried as adults.

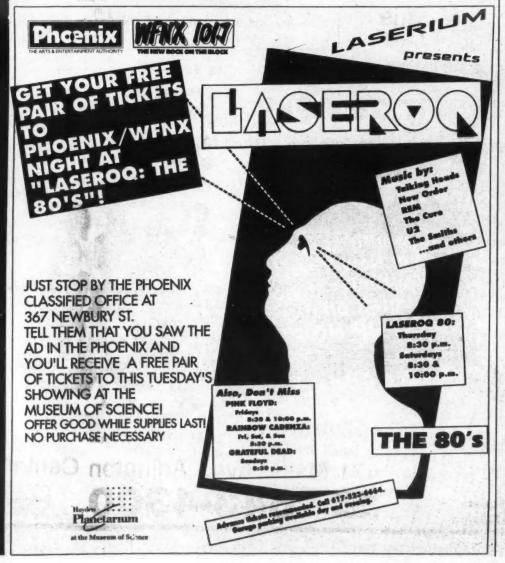
But even if trying 16-year-olds as adults did work in the short term - if it did take teenage criminals off the streets there are serious questions as to whether it would work in the long run. Eventually, those 16-year-olds shipped off to prison — "a graduate school in the ways of crime," says the Reverend Graylan Ellis-Hagler, of Roxbury's Church of the United Community — are going to be released. At 16, they were shunted off by society, labeled misfits and undesirables, given several years to commiserate with other criminals, and Continued on page 20-

# SKI REPORT

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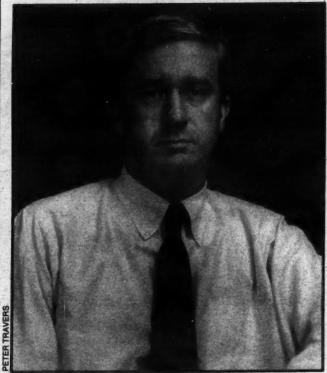
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#### Whither Weld?

#### The prosecutor as pol

by Francis J. Connolly



Weld: a hope and perhaps a GOP problem

n paper, it looks like a perfect fit. The Massachusetts Republican Party, after years of wandering through the electoral desert, sees itself on the outskirts of the Promised Land — but it remains a party in search of a topflight candidate. And Bill Weld, former crime-busting US attorney and the self-defined white knight of Ed Meese's Justice Department, looks and sounds an awful lot like a candidate in search of an office. As politics goes, this has all the makings of an ideal

marriage. Except, of course, that this is the Massachusetts Republican Party we're talking about here a political operation that rarely lets a little thing like winning elections stand in the way of a good internecine bloodletting. And, despite the orgy of pro-fessed party unity that followed in the wake of George Bush's victory last November, and the high hopes generated by Gov-ernor Michael Dukakis's decision not to run for re-election in 1990, the simple fact remains that all the pieces are in place for yet another round of public headbutting by the Bay State GOP. One of the most important of those pieces is named William F.

Since resigning as head of the Justice Department's Criminal Division last April to protest the ethical vagaries of Meese's tenure as attorney general, Weld has done little to discourage speculation that he's got his sights set on elective office: preaching the gospel of party unity, pitching in to help raise money for the GOP state committee, and in general making the sort of cautious, candidate-like noises that so often precede a statewide campaign. And certainly, the sun-burst of publicity that followed his resignation-on-principle last spring has automatically elevated Weld into the ranks of Republican front-runners for just about every major statewide office that will be on next year's ballot - governor, attorney general, and even US senator. But just what, if anything, is Weld really running for? The man's not saying, and that's what's making so much of the GOP establishment nervous.

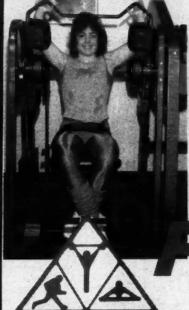
Officially, of course, Weld isn't running for anything — yet. Even as he's been making the rounds of fundraisers and town-commit-

tee meetings, Weld has stuck to the stance of public reluctance that he first adopted after return-ing to Boston and becoming a partner in the prestigious law firm of Hale & Dorr. Last fall, Weld was coyly dismissive in discussing his chances of running for office: "I had 10 years in the private sector, followed by seven years in the public sector. So maybe to turn around and return to the public in two years might be a bit too soon." Still, the lessthan-Shermanesque tone of that demurral — coupled with Weld's appearance before a Lincoln Day GOP breakfast audience, during which he delivered what one observer described as "an awfully specific non-campaign cam-paign speech" — has convinced most Republican insiders that Weld is on the verge of making a run. They just haven't figured out which direction he'll be running.

Which is not to say that Weld won't benefit from a lot of free directional advice. For months now, a host of party officials and gray eminences have been chanting what amounts to the party's unofficial mantra: "Boy, wouldn't Bill Weld make a great attorney general." It's a suggestion that of course makes a lot of sense: with attorney general Jim Shannon widely considered vulnerable, at least in part because of his perceived reluctance to launch a state investigation into the 75 State Street affair, Weld — as a no-nonsense former prosecutor and a well-known ethical Eagle Scout - would be in a position to make a strong run at the AG's job. Throw in the fact that Weld ran for the office once before (in 1978, his underfunded and lightly regarded campaign was swamped by former attorney general Frank Bellotti) you've got what looks like the perfect niche for Bill Weld.

That line of reasoning, at least, is what a lot of top Republicans are putting out. It's also a line of reasoning that ignores a couple of key facts: for starters, Weld has already wielded more power as US attorney in Boston and as chief of the Justice Department's Criminal Division than he ever would as attorney general; running for AG could easily seem a step down from those posts. And for seconds, Weld is easily the biggest name in state Republican circles these days — and why should the star player settle for a Continued on page 16

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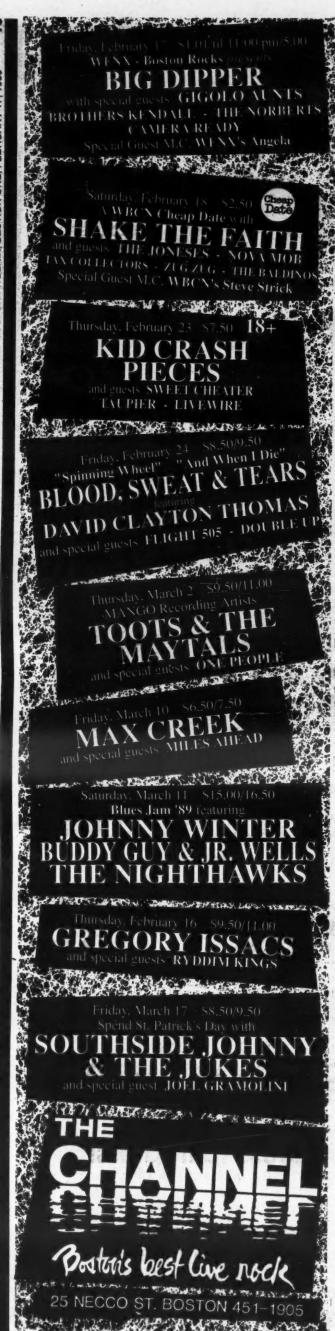




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#### Weld

Continued from page 14 job that, in state terms, amounts to little more than third or fourth

Not coincidentally, most of those top Republicans spouting the Weld-for-AG line have close ties to Andy Card, the deputy White House chief of staff who's harboring statewide ambitions of his own. A former state rep from Holbrook, Card is currently mulling over the decision to chuck his White House job and return home to run for governor — a dicey proposition, given Card's low name recognition, his absence from the state for the last six years, and the difficulty of putting together a statewide or-ganization while he's still tending to the nation's business down in Washington. It's a proposition that would become infinitely more dicey if Card faced a Republican primary challenge from a well-known and highly respected media star like Weld.

Indeed, Card's chances in a primary against Weld would seem no better than 50/50. Despite expected heavy support from the White House and the likelihood of ample financial backing (star fundraiser Peter Senopoulos, recently signed on as the state party's finance chairman, is widely considered to be in Card's corner), Card would be hard-pressed to overcome Weld's considerable edge in name recognition and the reservoir of good will created by his public stand

against Meese.

Granted, the latter attribute does not play so well with some Republicans: many in the Bush-Card camp consider Weld disloyal, believing that his public contretemps with Meese embar-rassed Bush at a critical moment during the presidential campaign. Weld supporters counter, with at least some logic, that in helping to hasten Meese's departure from Washington, Weld actually helped get a 250-pound monkey off the GOP nominee's back. Whichever side you want to believe, the fact remains that in Massachusetts, the high-level Bush people are with Andy Card, and so on this issue - as on all others — they will say nice things about Bill Weld only at gunpoint.

Given Card's potential weakness in a statewide primary, it should come as no surprise that party leaders are now floating the idea of dispensing with that unpleasant necessity next year. State committee chairman Ray Shamie, the one-time con-servative maverick who has since made his peace with the Bush faction, has suggested that all potential candidates agree to abide by the results of the party's nominating convention, slated for March 1990: though the party is required by law to hold a primary election in September 1990, Shamie's idea is that every candidate would agree ahead of time not to enter the primary if he or she failed to win the convention endorsement. The putative advantage of such a scheme is that it would save the party's nominee the time and expense of a primary campaign, and allow him or her to conserve resources for the fall campaign against the Democrats. The idea's other notable feature is generally not discussed in public, but it is painfully obvious: Andy Card, with White House backing and with the able assistance of such skilled political technicians as his brother-in-law, GOP National Committeeman Ron Kaufman, would not find it too tough to control a convention of party activists. And that might just be the only way Card could control Bill Weld.

For the moment, the no-primary idea is only a suggestion, one that's unlikely to be adopted if both Weld and Card commit

Continued on page 20



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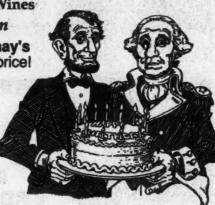
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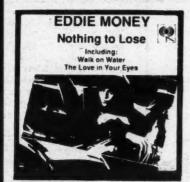
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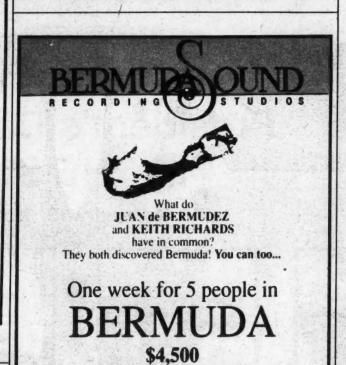
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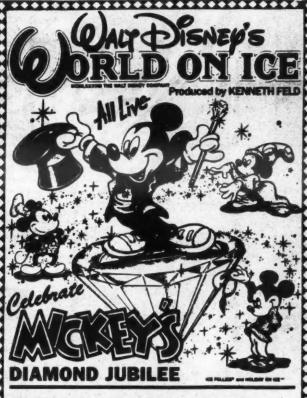
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#### Weld

Continued from page 16 themselves to running for the governorship in earnest. But it's a suggestion steeped in irony, at least so far as its author is concerned — for Ray Shamie would never have made his name in Republican politics if he had agreed to such a proposal five years ago. Back in 1984, with the nomination for US Senate on the line, the clear favorite of the party leaders and the old-time activists was former everything Elliot Richardson; Shamie would have stood no chance at all in a binding convention, and he in fact won the nomination only by running against the established party leadership with a wellfinanced, populist-conservative primary campaign.

There is a third option for Weld

one that would avoid a confrontation with Card, yet still allow him to run for an office more exalted than attorney general. And, on paper, it makes, seeming sense for Weld to consider a run for the US Senate: incumbent John Kerry has spent only one term in Washington, he faced heavy criticism during his first couple of years in office for his publicity-grabbing ways, and his chairmanship of a Senate probe into alleged drug-running by the contra rebels has made him a favorite whipping boy of the New Right. In theory, Kerry should be vulnerable, and Weld would certainly seem the most likely Republican to take advan-

tage of that vulnerability.

The problem for Weld, and for the state GOP, is that the theory just doesn't hold. Despite some early negative publicity, Kerry has generally spent a successful six years in Washington: he's won praise for his attention to constituency service and local issues, and — just as important — he's established close ties to the Democratic Party's big-money people, through his recent chairmanship of the party's Senatorial Campaign Committee. One Re-publican strategist confides privately that "Kerry's early [poll] numbers look an awful lot like Teddy Kennedy's. He's going to be awfully tough to beat, and the feeling within the party is that we're a lot better off concentrating on governor and a couple of other statewide offices. You really won't see much of a Senate race at all next year.'

If that prediction holds true, Weld - who, according to associates, did not much enjoy the two years he spent living in Washington while with the Justice Department — certainly won't volunteer for a kamikaze raid on Kerry. And that fact is reflected in his recent public appearances: his speech to the Lincoln Day breakfast concentrated almost exclusively on state issues, particularly on the state's fiscal woes. Those aren't the sorts of things that a would-be US Senator would normally spend a lot of time chatting about.

Unfortunately for Andy Card, they aren't the sorts of things a would-be attorney general would usually want to talk about, either.

#### **Furtnermore**

Continued from page 12 then sent back to the same world that threw them out in the first place. Then what?

Yet despite all those practical considerations, Flynn's endorsement of such an idea is most troubling on a philosophical level. In essence, what the mayor really said on February 5 was 'Let's lock up all those hoodlum punks." It's a catchy thought, one that reduces the crisis of youth crime into one feel-good, get-Continued on page 25 ON 113 6.99 LP/TP



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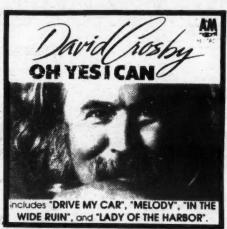


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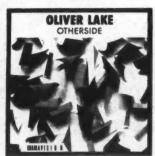
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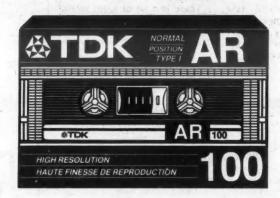
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#### **Furthermore**

Continued from page 20 tough nutshell without really addressing the problem. Worse still, with one poorly thoughtout response, the city's helmsman would cast a whole legion of kids in trouble overboard. There are even critics who suggest Flynn, still building his national reputation, has been coopted by the same "politics of fear" that George Bush flaunted in his drubbing of Michael Dukakis. "Black rapists on furlough will get you," Bush implied. "Black teens with guns are coming next," Flynn effectively said.

But surely the Neighborhood Mayor must be aware of how deeply entrenched and tragically complicated Boston's social ills are. He must know that the school system in his city is a disgrace, that the courts in his city are already stuffed to the gills, that the police are overwhelmed. Surely he must know that the only version of the American Dream too many kids ever see is a warped nightmare of fast cash and flash that comes from hawking crack. Undoubtedly, he knows teenage criminals are more symptoms of a rotting social structure than they are the cause.

And surely he knows those are the things that need to be fixed just as surely as he knows that locking up kids isn't the answer to anything.

to anything.
"Once a kid is tracked into the adult system," says Bruce Wall, who also works as a clerkmagistrate in Boston Juvenile Court, "in my opinion, you've destroyed a life."

At 16, though, kids are still saveable — if the city and the community want badly enough to save them. But doing that will take time and money and serious commitment. It will require more effective and creative programs for juvenile criminals. It will take carefully coordinated and comprehensive outreach programs to reach kids before they get into trouble.

Most of all, it will take courageous and compassionate leadership, preferably from the man elected to lead the city. Copout clichés just won't cut it.

#### Quote

Continued from page 10 employees' reactions to the city moves that included long quotes from union members charging the hospital was cutting obstetrical and gynecological services and claiming the hospital was "not a debtor" — that it had, in fact, put \$20 million a year in the city's coffers for the past four or five years.

The Globe didn't bother to solicit or print the city's or the hospital's response to the unions. If it had, readers might have realized that the "cuts" in gynecological/obstetrical beds amount to the hospital's moving eight of 17 beds from one floor to another. The reason the BCH administration decided to move eight, instead of 17, according to Kurland, is that the 17-bed unit has been running at 38 to 42 percent occupancy since July 1988, except on the two days following the announcement of the bed consolidation.

(At that point, hospital personnel admitted enough patients to bring the occupancy rate up to 90 percent. On that basis, the unions could tell the press the gynecological/obstetrical unit was running at more than 90

percent occupancy.)
The unions' assertion that BCH is not in debt and that it makes money for the city is simply not true, as union leadership, which has followed state health-care politics and policy closely, is well

aware. Nor is it true that the city has the money to keep BCH operating as it runs today.

BCH's revenues come from what the hospital collects for patient care, most of which is paid for by the state and the private sector. Approximately 26 percent of what the hospital takes in comes from Medicaid, the government insurer for the poor. Forty-four percent of BCH patients have no insurance, and the cost of their care is paid for by the state-administered bad-debt-and-free-care pool for the indigent, which is funded by employers who pay for health-insurance premiums and by the state.

The state has cut funds for both Medicaid and the pool significantly. Revenue from BCH's other sources of income — Medicare, Blue Cross/Blue Shield, and commercial insurers — is down as well. The city of Boston, as the union leaders know, has a limited tax base and very little cash to spend. It cannot raise taxes above what is allowed by Proposition 2½. And it, too, is facing a leveling in state aid.

Had reporters looked into BCH's operating budget a bit, they would have found out more: the hospital staff is incredibly bloated. BCH was a patronage dumping ground for years under Boston mayors John Collins and Kevin White. All but approximately 50 of its employees are protected by both a union and civil-service laws. Their salaries, for the most part, are as good or better than salaries at other hospitals. Their benefits are lavish by comparable standards.

All of that is costing a lot of money: BCH now employs 7.1 full-time employees per patient bed, as compared with a statewide average of 3.25. Although the unions maintain that ratio reflects the fact that the hospital provides specialized care, Boston teaching hospitals, all highly specialized and extremely expensive institutions, average 5.5 full-time employees per patient bed. BCH operating costs per day run hundreds of dollars higher than costs at other hospitals.

There is a lot of room to cut personnel at Boston City Hospital without cutting essential services. The unions, in their campaign to keep the city from laying off the number of people it needs to cut to get the money to keep the hospital open, say they are protecting the patients. People believe them, in part because in the days of Mayors Collins and White, when City Hall would just as soon have seen the city's public hospital close, the hospital unions spoke up for what the poor who go to BCH needed.

Times have changed, though. The man in charge of City Hall is a staunch BCH supporter, and is doing more than any mayor since James Michael Curley to make sure Boston has a hospital for the poor. The unions aren't advocating in this case. What they're really doing is what unions are best at — protecting their jobs.

The poor patients who use BCH would be better served if more people knew that. It may be appealing for the press to lead with its heart in reporting uncritically the complaints of self-styled advocates. But it doesn't necessarily serve the public interest. And it certainly isn't good journalism.

#### Convict

Continued from page 9
That same morning, a Connecticut inmate named George Truppi came out of his cell and made his way to the dining hall at CCI-Somers. Truppi was already serving a 30-to-60-year sentence for first-degree sexual assault, second-degree kidnapping, first-degree assault, and first-degree robbery for, among other crimes,

Continued on page 26

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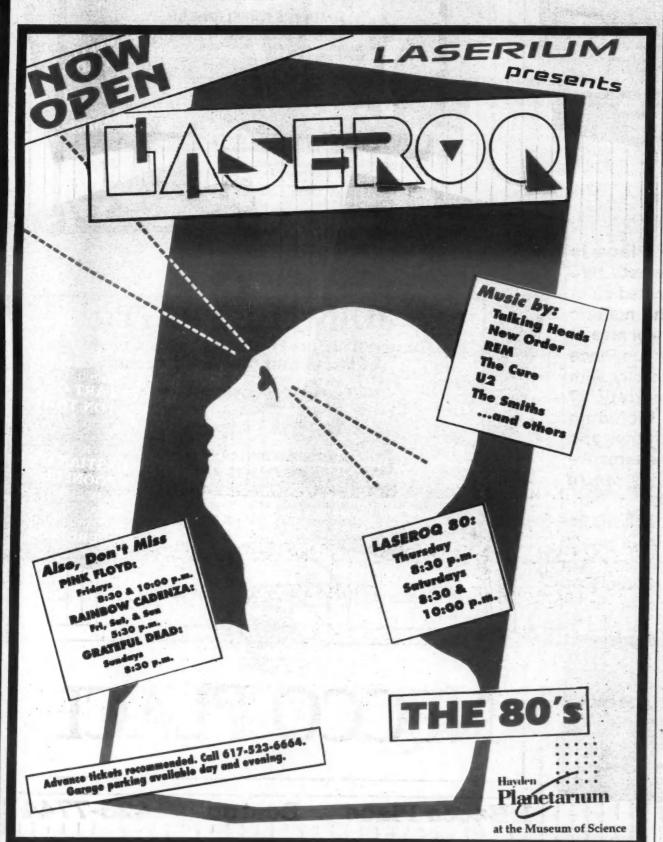
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#### Convict

Continued from page 25 having stabbed a woman 11 times, according to Boston attorney Burton A. Nadler, who represents Susan Royce and the

Royce estate.

And there, over prison breakfast, Thomas Royce died from multiple stab wounds, his blood and life streaming out of his 30year-old body in full view of the inmates and the guards at CCI-Somers.

Officials at CCI-Somers conducted an investigation on that day. They interviewed every inmate who'd been present. Investigators reported that George Truppi, "when asked what happened to him, said, 'I don't know. What gets a guy up and out at six o'clock in the morning to take away someone else's life?"

Truppi neither denied nor admitted the murder on that day, which had many eyewitnesses. "When asked . . . if he was sorry for killing inmate Royce, inmate Truppi replied, 'No.' " According to Nadler, other inmates relayed rumors of a bounty as high as \$5000 on Royce's life. Hey, what does get a guy up at six in the morning to take away someone

else's life? Royce's widow, Susan, is suing DOC commissioner Michael Fair, secretary of Human Services Phil Johnston, and their agencies on behalf of Royce's estate and his surviving son. Susan Royce told the Phoenix that she'd spoken with at least five DOC administrators during 1981, '82, and '83, including Sheila Mahony, pleading for a federal transfer to save her husband's life. Mahony, no longer with the department, could not be reached for com-ment. Susan Royce said she'd also appealed to DOC officials Frederick Butterworth, MCI-Walpole deputy Norman Carver (now superintendant at MCI-Concord), DOC head of investigations Linda Washburn, and Captain Kurt Wood, also a DOC investigator.

Captain Wood, when asked about inmate Thomas J. Royce, said, "I remember the inmate, I remember the name," but upon further questioning said, "You'll have to speak with public relations." Superintendant Carver's assistant referred all questions to DOC's press office. Linda Washburn did not return our calls. Butterworth and classification director Donal E. Murphy no longer work for the department and could not be reached.

DOC press czar, Deodato Arruda, declined to grant permission to any of the above individuals to speak with us. He refused to say whether Sheila Mahony's actions had been investigated, or to state the reasons Mahony and the DOC had transferred WM and DV to Somers. He also refused to locate Mahony for an interview. On the Royce case, Arruda claimed, "we have no record of a suit being filed against Michael Fair or Phil Johnston."

The state attorney general's office, however, acknowledged the existence of the lawsuit, of which the state received notice on November 30, 1984. Assistant Attorney General John O'Connor, who has been sponsible for the Royce case for one month, says he has only a "rudimentary knowledge of the case: Royce was an inmate at Bridgewater State and Walpole. Supposedly he had real enemies within the system. Nobody wanted him in Massachusetts. He was an undesirable due to problems he was creating for himself."

When asked what defense the state had for transferring two known enemies of Royce to the same prison, one of whom was already known by the DOC to have conspired to stab Royce, O'Connor said, "Hold on a second." As he covered the tele-

he covered the tele-Continued on page 28



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#### Convict

Continued from page 26

phone receiver, he could be heard saying, "Tl. s is a guy from the *Phoenix* concerning the Royce case." He then returned to the phone and said, "I'm going to have to transfer you to the press office."

When asked if there was any evidence of a cover-up surrounding the circumstances of Royce's transfer and murder, Assistant Attorney General Apollo Catala, who had the case for four years prior to O'Connor, said, "I'm going to end this conversation,"

and hung up.

When asked for permission to interview attorneys O'Connor and Catala about the Royce case, Mary Breslauer, press officer for Attorney General James M. Shannon, said she would see if O'Con-

nor was available, but called back to say that the commonwealth would not be answering any questions about the case.

There are at least two sets of walls within the Massachusetts prison system: one to incarcerate 13,000 prisoners, the other to lock in the truth. The circle-the-wagons mentality of the DOC was plainly evident when spokesman Arruda mentioned that he had heard from each of the administrators the *Phoenix* had attempted to interview immediately after they had been contacted.

Attorney Nadler charges that both the DOC and state attorney general's office have employed obstructive delaying tactics and that when forced by court order to furnish documents, key pages have been missing. His paralegal, Jeanne M. Ponder, said, "There are tons of information to get yet."

"A son lost a father," declared Susan Royce. "I lost the man that I married. I don't want to see another family go through the agony and pain that my son and I have endured."

The question remains: if lawyers and newspapers have this much trouble getting answers from the DOC, what possible relief could an inmate with an eighth-grade education, or his family, have hoped for? At issue is not whether Tommy Royce was a nice guy. He wasn't. He was a fink to his fellow inmates and a pain in the ass to the administrators who sent WM and DV into CCI-Somers with the knowledge that they were known threats to Royce's safety.

threats to Royce's safety.

Royce was sent to CCI-Somers allegedly under protective custody. When an inmate is transferred out of state, the DOC maintains legal jurisdiction, which means it retains custody

and control over the prisoner. (Today at least 28 state inmates are being held out of state.) The story of Tommy Royce is but one example of bureaucratic incompetence — or perhaps more intentional actions within the Massachusetts prison system.

"Our system is collapsing," Senator Patricia McGovern (D-Lawrence) recently announced. "We are on the brink of collapse." And the cause of our shame as the most overcrowded prison system in America, we are told by our governor, is resistance to new prisons by those "gutless wonders" in places like New Braintree. Yet the 490 residents of that central Massachusetts town have resisted a 500-bed prison for only three years, whereas the sardine can has been bursting for more than a decade. Michael S. Dukakis has been governor for 11 of the last 15 years. His sluggish and thuggish DOC presides over

a penal system that grows more primitive each day. The DOC confiscates homemade knives and sticks from the cells — all the while building a more menacing and massive time bomb on its own.

#### Personally

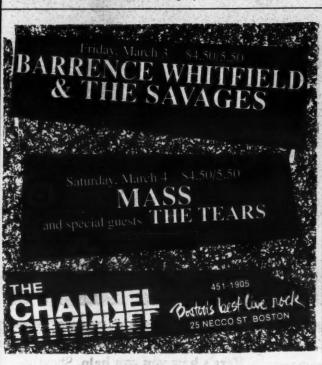
Continued from page 3 uncommon in s.i.'s of recent years, but a precedent setter then.

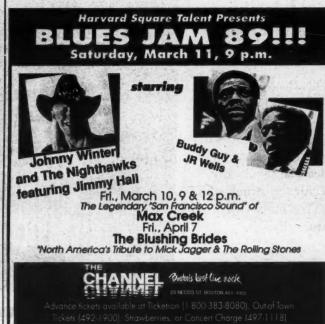
An inadvertent one, at that, if

Cheryl's to be believed.
"My breasts didn't even show through when the suit was dry," she told her interviewer, Curry Kirkpatrick. "But then I got soaked in there with the iguanas and...." Ah, the quirks of his-

Many of the cover girls were relative unknowns as models

Continued on page 32





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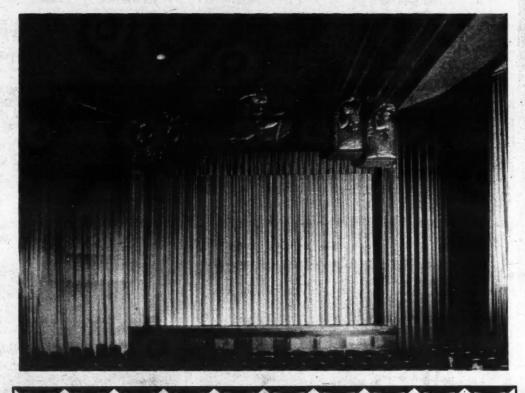
The threat of demolition is upon us. Brookline is presently faced with losing its most valuable cultural asset. A united campaign is progressing to prevent your only community theatre from becoming a mere pile of rubble before the summer of '89 has ended.

On September 15, 1988, the Brookline **Preservation Commission temporarily** denied the H.J. Davis Development Corp. a permit to demolish the building which houses the Coolidge Corner Theatre. The Commission ruled that the theatre. which has been the center of Brookline's cultural life since 1933, is important both socially and historically.

The Coolidge Corner Theatre Foundation. Since that ruling, a dedicated volunteer group of professionals and concerned citizens, believing that the theatre can and should survive, has created the Coolidge Corner Theatre Foundation. We are confident that the theatre has the potential to become an invaluable cultural resource and economic asset to the Coolidge Corner area and the entire community. The Foundation has developed a strategy for rehabilitating the theatre as a non-profit, multi-functional theatre community cultural center.

Ours is not an exercise in nostalgia. We see a theatre which in every sense can enrich the Boston community. Our plan includes:

- A revitalization of the best film programming traditions of the Coolidge (classic, foreign, and specialty films)
- Live theatre, dance, comedy and music performance



- · Children's film and theatre programs and after-school events
- Special afternoon programs for Seniors
- Cooperative programming and services for area community arts organizations and educational institutions
- · A film archive and resource center
- A community art gallery

To get where we are has taken a lot of work. There's more to be done! We have only a few months to ensure that the space will not be lost to the Boston Community forever.

We need money and help to continue developing our business plan, to maintain the Foundation's operating costs and to secure financing for the operation and control of the theatre.

Here's how you can help. Show us you care by filling out the following form, and take a moment to write your Local politician or representative expressing your concern for the future of the theatre.

Yes! I recognize the urgency of the situation facing the Coolidge Corner Theater Foundation and I'm ready to help in the following ways:

- ☐ Enclosed is my donation\* for: □\$25 □\$50 □\$75 □\$100 □\$
- ☐ I'm interested in donating goods/services as follows:
- ☐ I'd like to volunteer in my area of special interest:
  - Community outreach
  - ☐ Event planning ☐ Public relations ☐ Organizational support
  - → Other

\* Pleasemake your checks payable to: CCTF.

Coolidge Corner Theatre Foundation P.O. Box 1178, Brookline, MA 02146, (617) 734-6600

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WED 22 - DANCE TO DJ MARK S. TUNES

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FRI 17 - Dogzilla, Hell to Pay, Damaged Goods

SAT 18 - REGGAE NIGHT w/ Diversity

WED 22 - Visogoths, Dreams Made Flesh, Curious Ritual

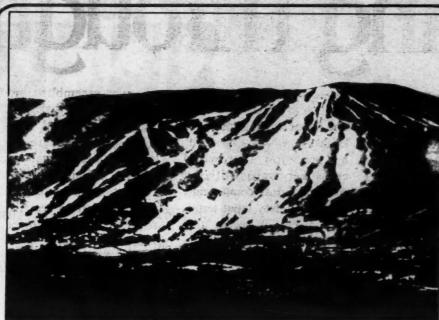
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FRI 24 - Talking to Animals w/ Special Guest WFNX Radio Stars

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THE BOSTON PHOENIX, SECTION ONE, FEBRUARY 17, 1989



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The New American Gazette Sunday, February 19 at 10:30pm The executive producer of the Emmy Award-winning

Eyes on the Prize, Henry Hampton, shares his insights on lessons learned from the American civil rights

#### Personally

Continued from page 28 when Jule Campbell chose them for the swimsuit display. This was primarily because they did not have the emaciated builds most popular among the highfashion set, though some of their faces, like Tiegs's, were hot items. Campbell's "rounder" trend eventually became the ideal, and the cover girls of the past 10 years have all become superstars, with Paulina, for instance, earning a reported \$6 mil-lion a year from one contract with Estee Lauder alone.

Most of the older ones have retired to healthy, wealthy obscurity, generally practicing Supermom, though one works in a bakery and another is an interior decorator. The very first SI s.i. cover girl, Babette March, used to be a farmer and now. used to be a farmer, and now paints animals on clothes for a living and still can't figure out what all the fuss over her white bikini was about.

This year's special anniversary issue, the first stand-alone swimsuits-only, with pretensions to wrapping the feature into either travelogues or discussions of the Road to the Final Four, contains mini-profiles of the 19 women who've been on past covers. (Tiegs, Brinkley, and Macpherson were each on three times, Porizkova twice, and the 76 cover pictured twins, which adds up to 25, for thems that's counting.) Although hardly rife with critical thought, these interviews are fun reading, and the one with Paulina is the best. ("When asked if modeling is important, Paulina says, definitely. That and brain surgery. By spotlighting modeling, we are doing enormous things for world peace." "'Money ... gives me the freedom to wait for a good movie part. I don't have to

do Sluts in Space.' ")

There are also two tangy pieces by Frank Deford about the history of the SIs.i. and behind-thescenes mechanics and anecdotes. Deford, who graces any subject he chooses, melds gentle mockery ("A tradition! The American Dream, magazine division: from moral outrage to hallowed tradition in only one generation.") with nods to modernity ("Says Billie Jean King, Women should . . . start screaming that Sports Illustrated doesn't carry enough women's sports. That's what's important. That's

what's sexist.' "). There's also a bow to the oldtime "travel filler," which is a long, dumb piece about Mexico, with recipes for sautéed grasshoppers and more photos of animals than of bathing suits, and a sophomoric column by the Globe's Leigh Montville, lustrated with cartoons, for God's sake, which is more than it

deserves.

The issue opens with a lively history of the bathing suit, includ-ing the story of how Annette Kellerman attained immortality by getting arrested for indecent exposure on Revere Beach in 1907.

Lastly, there is a comer. She is not the cover, Kathy Ireland; Ireland doesn't rate high, according to my unscientific, but not unreliable, personal poll.

The comer is a back-of-thebeauty, book Stephanie Seymour.

As my 21-year-old son put it after "reading" the issue: "She's got some nice bathing suits."

#### Spurious

Continued from page 2 spent his life trying to escape from his Bombay childhood and overbearing father. Once on the ground, the two men find themselves oddly transformed; a pale, golden light emanates from Gibreel, while Saladin discovers

himself turning into a hairy, fire-

breathing, horned goat-man."
As in The Last Temptation of Christ, the alleged blasphemy concerns a dream sequence. In The Satanic Verses, Gibreel suffers from strange dreams: of Mahound, a businessman turned prophet (assumed by the book's critics to be Mohammed) who inspires a "great religion," and of a grim-faced religious bigot called the Imam (assumed by Khomeini to be himself), who lives in a rented flat in Kensington. In one chapter, "Return to Jahilia," particularly disturbing to the devout, Rushdie casts prophet Mahound's 12 wives as prostitutes in a brothel.

For his part, "Rushdie denies that Mahound is Mohammed. In a spirited open letter to Indian Prime Minister Rajiv Gandhi, whose finance minister banned the book without reading it, he denied that the book is even about Islam. The chapters in question, he wrote, deal "with a prophet — who is not called Mohammed — living in a highly fantastical city made of sand (it dissolves when water falls on it)."

Rushdie continues, "He is surrounded by fictional followers, one of whom happens to bear my own first name. Moreover, this entire sequence happens in a dream, the fictional dream of a fictional character, an Indian movie star, and one who is losing his mind, at that. How much further from history could one

Unfortunately for Rushdie's credibility on this point, he is known to enjoy a good joke. As a student at Cambridge, he was a member of Footlights, a theatrical club that has hatched some of Britain's funniest writers, including a couple of Pythons (Monty) and Douglas Adams, author of The Hitchhiker's Guide to the

Galaxy. Moreover, Rushdie's third novel, Shame, published by Knopf in 1983 (and still banned in Pakistan), features two thinly disguised characters, a general and a politician, widely believed to be Ali Bhutto (the deposed and executed Pakistani leader) and Mohammad Zia ul-Haq (the who late president of Pakistan, was implicated in Bhutto's death). Rushdie still denies that this "saga of sexual rivalry, ambition, power, patronage, betrayal, death, and revenge, set in a country which is not Pakistan, or not quite" is a roman à clef, though Benazir Bhutto, Ali's daughter and recently elected prime minister of Pakistan, might disagree.

Rushdie is certainly correct when he says that The Satanic Verses is not to be read as history. (In the secular world some would argue that neither are accounts of the life of the prophet Mohammed, or of the lives of Christ or Moses, to be strictly ecumenical.) Unfortunately for Rushdie, and to a lesser extent for me, the ayatollah doesn't seem to

I, as someone who eschews martyrdom and certainly does not envision suffering it alone, can only trust that if the faithful decide to unleash their wrath on me for obvious and admitted sins, they will apply the imam's law broadly and make my publisher (and the rest of the infidels at this bastion of secular human-

ism) history as well. Although Rushdie's book tour has been canceled, he will probably make the rounds of the chat shows eventually. When he does, I would love to talk with him about the eerie parallels between his fictional characters' dissolute behavior and the life of

John Tower's evil twin, Bubba. Strange is the world in which the publication of a novel sets off murderous rioting, while in real life an allegedly dissolute pal and employee of the defense in-dustry inches inexorably toward control of the Pentagon and sets off not even a peaceful march in Washington.

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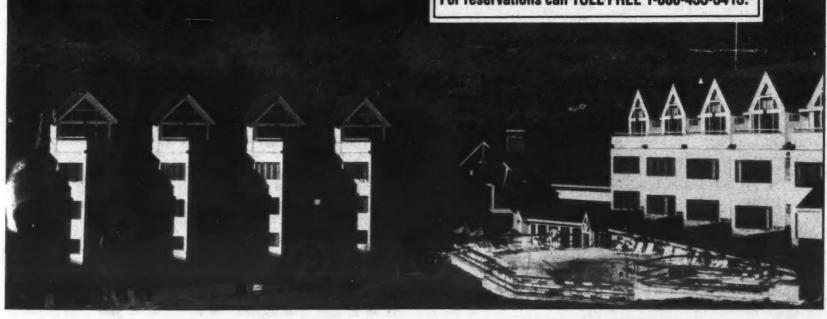
Cary Adgate

America's best pro skier ranks The Mountain Club on Loon best in the East. Here's what Cary Adgate, "Top American" on the Pro Tour during four of the last five seasons, says about Loon's slopeside resort hotel:

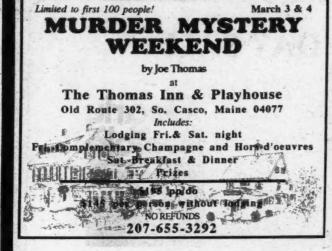
"My racing career has allowed me to experience the best of all the world class ski resorts. This side of the Mississippi, I've never seen any slopeside resort that compares with The Mountain Club on Loon. I really appreciate being able to ski down to the lifts in the morning. And everything is there . . . gorgeous suites, the world class Spa & Racquet Club, and dining and entertainment that are unsurpassed. I think you'll love it."

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#### THE PHOENIX LITERARY SECTION

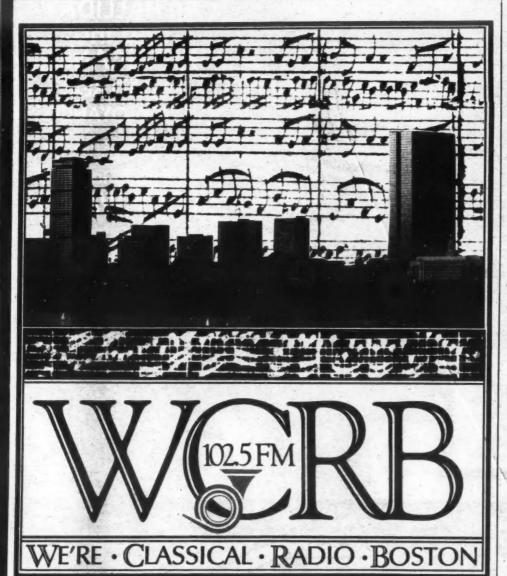
**Get out your Handkes** 

Bill Marx surveys the career of German novelist Peter Handke and finds his prose can sometimes be "a throbbing headache in the landscape of the mind."

**Also:** The personal and cultural revolutions of poet Ha Jin. Reviews of Salman Rushdie's The Satanic Verses, Margaret Atwood's Cat's Eye, Paul Auster's Moon Palace, and more.

Plus: Our regular features—BOOKMARKS, NOTE: BOOK and the READING LIST

LOOK FOR PLS IN NEXT WEEK'S BOSTON PHOENIX



#### Reform

Continued from page 7 reform as a Dukakis imperative. The consensus style he and chief of staff John Sasso had enshrined as their governing ideal simply wouldn't allow it, for in the natural tension between consensus and reform, there can only be one winner.

Consensus has, as its prerequisites, the give and take of compromise and acceptability. Those qualities alone would mean that few of the governor's initiatives would represent a dra-matic break with the past. But most of all, consensus is predicated on collegiality and cordiality. And those two qualities are the sworn enemies of reform.

Thus, choosing his new approach meant forswearing his old, and Dukakis did just that. He would rather suffer the Convention Center Authority than sacrifice Bulger's goodwill. And so, as part of the newly inaugurated era of good feeling, Bill Bulger went on an all-day retreat with the new governor and his new cabinet, and Fran Joyce's ancien-regime fiefdom survived unscathed

With those early decisions, Dukakis set a pattern that hasn't changed. The initial step may have been small, but the gap between this governor and his former incarnation is now immense. As Aristotle pointed out, over time every governmental system tends toward its natural decay. Consensus is no different, and consensus corrupted becomes cronyism. Which is the point at which Mike Dukakis has now arrived.

Back in 1974, it would have been hard to imagine Mike Dukakis including Bob Crane, rogue personifed of the old-boy patronage network, in the warmth of his Democratic Unity embrace. Yet that's exactly what

happened in 1986. would have been equally hard to imagine a first-term Mike Dukakis peevishly fouling off Chris Lydon's questions on pos-sible corruption in the 75 State Street controversy, but in his January 12 interview on The Ten O'Clock News, Dukakis might as well have been Bulger's spokes-man. "Chris, I'm sorry. I don't know of any allegations that the Senate president's engaged in wrongdoing," Dukakis said, be-fore resorting to a churlish "Christopher, Christopher, Christopher, Christopher, come

on, come on."

Two weeks later, with new revelations heightening the public and press pressure for an investigation of the tangled 75 State Street affair; Dukakis hid behind Attorney General Jim Shannon and stubbornly refused to come out. "If there is new information which comes to his attention, it should be evaluated, and I'm confident he [Shannon] will do so" was all the governor would say to reporters who wanted to know if he thought a renewed investigation was warranted. The governor who had always said that public officials should lead by example had taken his cue from the '50sera air-raid drills: duck and cov-

It was a low profile in courage. that Mike Dukakis is no longer his own man. Five years of truckling to consensus has dulled his sense of outrage and bowed his backbone. His 18-month presidential campaign, dependent as it was on maintaining the charade of the "Miracle of Massachusetts" back home, mortgaged what was left of his indepen-

Simply put, Mike Dukakis owes Bill Bulger. At Dukakis's behest, the Senate president bent the rules to the breaking point so that Dukakis could drape a "balanced" budget along with

the patriotic bunting in Atlanta.

Now, as a lame duck, the governor's power is ebbing, even as his budgetary problems in-crease. If his reputation is to survive, the Senate must grit its teeth and raise the revenues necessary to keep his legacy afloat. That means that Dukakis needs Bulger's help every bit as much as Bulger needs the gov-ernor's tacit support. A favor owed, a favor granted. A gentlemen's understanding. It's the spirit of old-boy politics, from a governor who has become the newest old boy. To paraphrase Huntington, the reformer of one era has become part of the vested interest of the next.

Reform dies when reformers decide their own political interests outweigh the cause of good government. Mike Dukakis has arrived at that point. Indeed, he arrived there some time ago. It's only the recognition of that fact that has come more slow-

#### Usury

Continued from page 7.
Phoenix last week said that the interest payment Bulger claimed to have made was unusually high. The experts, who asked that their names not be used, agreed that, if Bulger paid compound interest - that is, if the interest was recomputed daily on the principal and previously earned interest in Bulger's possession — the amount Bulger paid on the loan would reflect a rate of interest of more than 25 percent annually. They said that if Bulger paid simple interest, his payment would seem to reflect a rate of more than 28 percent.

Under the state's "criminal usury" statute, designed to protect borrowers from unscrupulous lenders, interest rates of higher than 20 percent are barred unless



Finnerty: murky dealings

the lender has filed notification of intention to charge higher interest with the attorney general. After filing such notification, which remains in force for two years, lenders are required to keep records of such high-interest loans; the records may be reviewed by state law-enforcement

The usury statute carries penalties of up to 10 years in prison or a \$10,000 fine, or both, for people providing loans at more than 20 percent, and up to two and a half years in prison or a \$5000 fine, or both, for any person who knowingly possesses records of such a

No notification of intent to charge more than 20 percent interest was filed by either Finnerty or the St. Botolph trust for the years 1983, 1984, or 1985, according to Mary Breslauer, a spokesperson for the attorney general.

The discovery that the interest payment, as Finnerty and Bulger have described it, may have violated the state usury law follows the publication of other information that has called into question Bulger's and Finnerty's explanations of their 1985 transIt was revealed last month that the first \$13,932 Finnerty paid out of the St. Botolph trust was used to make down payments on two shares in a cable-television limited partnership for Finnerty and Bulger, indicating that they have more than \$240,000 worth of transactions to account for.

Moreover, Bulger has not yet offered any explanation why he chose to borrow the money from Finnerty — instead of a bank or other lending institution — and at such a high rate of interest. At the time Bulger has said he asked Finnerty for the money — not knowing, he has said, about Finnerty's lucrative dealings with Brown — Finnerty had recently filed papers in his divorce proceedings indicating a net worth that would appear to total less than the amount Bulger says he asked to borrow. Bulger apparently also invested the money in a mutual fund that paid less interest than the Senate president ultimately appears to have paid Finnerty.

Other published reports have cast doubt on Bulger's claim that he was not a beneficiary of the St. Botolph trust, into whose bank account Brown's money was deposited. If Bulger was a beneficiary — as Brown tried to prove in his counterclaim filings — Finnerty's depositing Brown's \$500,000 there would seem to constitute a split of the money.

In one report, on Channel 2's Ten O'Clock News, it was revealed that Bulger's Social Security number appeared along with Finnerty's on the deposit slip used to place the \$500,000 in the St. Botolph account. Moreover, the St. Botolph trust paid for \$30,000 of the back taxes Finnerty and Bulger owed jointly on a piece of property they had bought together in Dorchester.

Senator Barrett, in an interview with the *Phoenix*, said he had not finished drafting his two special orders calling for a review of the State Street matter and of the Senate's code of ethics. He said he had not decided when to file the orders with the Senate Clerk. Barrett said that after such a filing, the orders would automatically be referred to the Senate Rules Committee, which is chaired by Bulger.

"Ultimately, somebody in the Senate has to evaluate any information bearing on the fitness of one of its members to serve," said Barrett. "What's at stake here is a good feeling about elected officials. I think the idea of holding public office has just taken another round of beatings."

Barrett said that under the orders he would offer, any ethics panel would be charged with a broad review of the rules governing senators' public and private transactions. "The question is, are public officials enriching themselves by mixing their public and private roles?" said Barrett. "The goal is to avoid even an appearance of impropriety. That's a tall order."

According to Barrett, even the adoption of the House of Representatives' rules of conduct would be an improvement for the Senate, whose list of ethical rules is far shorter and less detailed.

Barrett said he did not favor calling on a Senate ethics panel to launch a full-scale investigation of the State Street affair. Rather, he said, the panel should await findings by the US Attorney's Office, which is now conducting a review of the matter. The counsel hired by the panel, he said, should "not [be] investigatory. I'd rather have an expert on ethics."

Barrett said he had drawn no conclusions about the State Street affair, but favored a review of broad ethical issues regardless of the result of an investigation into the matter. "I have personal faith that the Senate president is going to come out of this looking good," Barrett said. "But other issues will remain."

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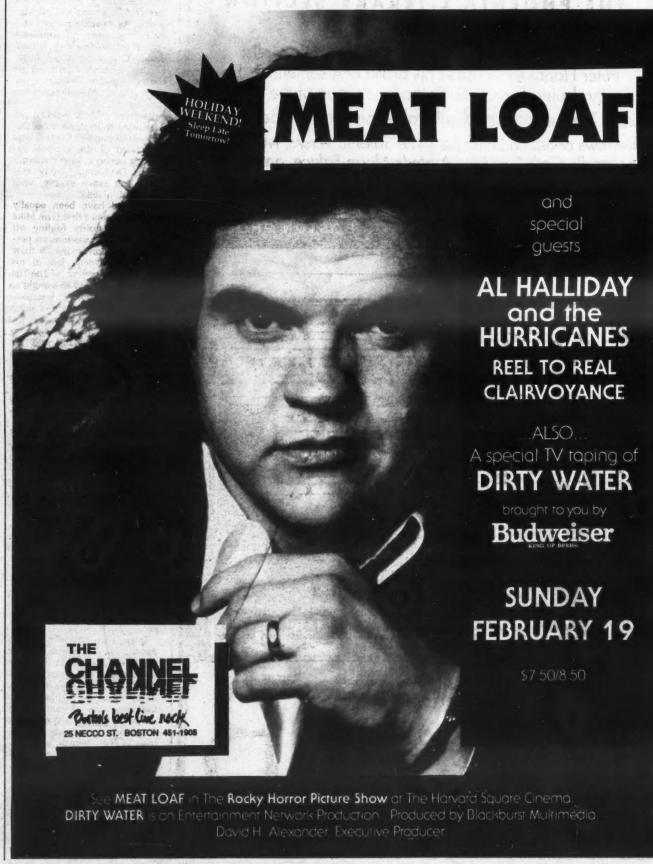
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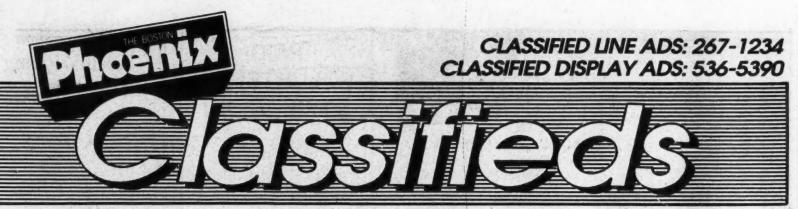
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Growing printing and oppying firm seeks energetic
ront line customer service
personnel with management
potential. Retail customer
service background in oppying/printing and/or exper.
w/Xerox 9500, Kodak 150 or
related high-speed copiers

related high-speed copiers req'd. Competitive wages, good benefits, career op-portunities with a growing company. Call Personnel at

tential carpenter. Help us be the best 354-7742

Full-time wait people gourmet Italian restaurant.

DAYCARE
TEACHERS
Well established child care
center seeks 2 wonderful
teachers to join supportive
team beginning in late
to the seeks 2 wonderful
teachers to join supportive
team beginning in late
the seeks 2 wonderful
teacher gualified. Fulltime affermoon preschool
position, part time aftermoon
3's opening. Competitive
pay and benefit package in
great work environment;
close to T. Brookline Infant
Toddier Center, 566-4883. DIRECTOR of special pro-gram-for a women's or-ganization-training, organiz-ing women of color, & older women in state public policy & women's issues. Women of color preferred, \$22,500 starting, Full benefits, \$4Ws vacation. Send resume: Women's Legislative Network, 37 Temple Place, Boston, MA 02111

#### ENTRY LEVEL

SALES
If you're seeking recent college Graduates for your entry level positions call 267-1234 and place a help wanted ad in the "HIRE AUTHORITY".

MAIRDRESSER
New salon seeks licensed
hardresser, Tues-Sat, indvidual should have previousexp & smell, established
Clientels. Free use of, facilities, meal discounts, freepring & top working conditions, interested persons,
should - contact: Mixed
Doubles Salon, 269-2034 or
Personnel Dept at The Boston Athletic Club, 269-4300.

#### INSTRUCTORS WANTED

All areas of Adult Ed. If you have a course idea send course description and resume to:

Career Resource Center
1 Salem Square
Worcester, MA
01608

LEGAL SECRETARY
Legal secretary/typist for
busy, progressive, community oriented Jameics
Plain taw firm (four attonneys). Strong typing/Mydictaphone skills a mustwilling to train on new
Mac/microSoft word sysemm. Prior legal exp is ideal,
but not necessary. Friendly,
relaxed office near T. Call
Na novy Strvent at
617-522-9292

New nightclub seeks multi-national staff for all posi-tions. Must be creative, stylish and cosmopolitan, preferably bi-lingual. Call weekdays 3-4PM only and ask for Dorsen. 282-2805

Searching for bright, am-bitious, attractive career-or-iented lady who is interested in developing a position in a small business located in knowledge ability in office management techniques, contracts administration, financial management, personnel administration, & materials control. Over and above these requirements must be

WANTED young energetic F for housekeeper & compa-WANTED young energetic F for housekeeper & compe-nion for slightly handicapped male. Salary. Call 536-6155 anytime and keep trying.

## GENERAL EMPLOYMENT OPPS

\$7 PER HOUR Manage busy popcorn-stand. Park St ares. Some lifting. 982-1088.

#### ACCOUNTANTS-

ZOOLOGISTS
Place your job listing in New
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267-1234 Young, high-energy Design/Development/Real Estate. firm seeks a versitile, take—charge person w/research, typing, & or Cleveland Circle/Brookling office. Exc starting salary abenefits. Spectrum Design. 277-7711 277-7711

All kinds of Jobs; Sec, WP, Rec, Data Entry, Accts, Bkkprs, Customer Service Reps. Oisten offers top pay, great co's, weekly pay and many benefits. Call Otsten today, Cambridge, 492-6612 or Boston, 426-3910

ANTIQUE STORE
Seeking P/T help. Vintage
clothing & retail exp required. 354-9676 11-6PM. Attn: Hiring federal govern-ment jobs \$15-\$72,000 Cell 1-312-369-5400 ext 129

1-312-369-5400 aut 129
The Phoenix personals; what an interesting concept. This is probably the satest, most controlled way to meet people. The creative approaches to developing relationships through personal advertising re limitiesz—this is truly the quintessential rigitation. 2015 method of meeting Boston's best eligibles.

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The Baston Coffee Exchange is biring coffee bartanders who are fast on their-feet, clean, honest, looking for a future and who will make a commitment. Paid vacations and holidays. Will train imm openings Cal 737-3199, between 10-5

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P/T sales persons needed
selling tropical plants & potpourri from March 4th
through 12th. Contact Roberta's inc in person at
Bayside Expo Cntr. booths
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12-4PM. No calls please. WE PAY WELL

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seeks part-time telephone fund-raisers to STOP BUSH IN CENTRAL AMERICA. 6:30-9:30 pm \$8/hour. Call Laurie 426-3040

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PT general clerical position
program. Car
callent benefits and educational opportunities, flexible
hrs. Call Tim Schuettge,
661-5700

COATROOM
Wanted for Cambridge
nightclub. Please call
864-0400 for more info.

Female fantasy phone operators wanted. No experience nec, will train, great pay, evenings, FT/PT. Call 739-5090.

EARN \$1000's a week at in your spare time. Doing credit repair! Call 1-619-565-6532 ext. R A2695 MA 24HRS

EARN EXCELLENT MONEY at home. Assembly work. Jewelry, toys, others. Call 1-619-566-1522 ext TK1906. 24 hrs.

EDELWEISS
PATISSERIE
A small European pestary
shop near Fanuell Hall nowhiring for PT position. Fix
hrs. Starting at \$6/hr.
742-9671 or stop in 3 Water
St. Boston.

Experienced food/drink Wait Person needed, 3-5 shifts per week, apply in person, Mon. 11-3pm, Tues thru Fri. 11-7pm at Johnny D's 17 Holland ST, Davis Sq. Somerville, MA

#### REWARD

Per year. Get your share of the booming GAC industry. We are seeking the achievers, those who want to succeed. The only re-quirement is an intense de-sire to he.

**CALL NOW** erican Business Asso , M-F, 9-6PM. 617-643-0951

FT Sales person wanted. North End Fabrics, 31 Har-rison Ave. 426-2116 or 542-2762. Ask for Ed Baker. Fun-loving pre-school teacher wanted, excellent hours, competitive wages. Call Jeannie at 522-1202

GREAT JOB
Receptionist/ Manager.
Mandala Therapeutic
Massage Cntr. Exc salary +.
CALL 965-5535

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We are looking for: hairdreasers, stylists, menicurists and facialists interested in renting their own chairs in a beautiful new salon on Newbury Street. Please call 266-2155, Meke your own hours, take va-cation when you want!. Please leave message.

#### HEALTHY MEN

are needed for a 4 day live in metabolic study paying \$300. Call Mira for more in-formation weekdays 9-4:30. 522-0303.

POMECARE NURSE
PT. Leading home health
care provider is looking for
an experience of Medicare/Medicaid home
care nurse. Exc rates. Flex
schedules. To arrange an interview please call Elaine at
international Health Specialtota, 985-7700.

#### MESSENGERS BIKERS

bucks:
F/PT Assignments
Flaxible Hrs
I - Picci rates
Westly pay
Must be nest, dependable, hard working, and familiar with downtown Boston area.

Apply in person, 8:30AM-5PM. Archer Services Inc. 168 Milk St. Downtown Boston. Or call 617-426-9290 E.O.E.

NURSES AIDS national has got it all suburban assignments avail immed. Top Rates

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you with transportation.
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over and get the facts. Find
out why your friends and coworkers have joined the
leader, They be joined the international team. To arrange
an interview, please call
Charis at international
He aith Specialists,
965-7700. Health 965-7700.

OFFICE MANAGER/ RECEPTIONIST to work in holistic health center. Call .787-3511

#### HIGHEST PAID

IN BOSTON
Prestigious national/international firm is seeking seductive female phone operators. \$65-0336.

#### PART TRAE Delivery person wanted afternoons 4/5 days a week. Small parcel deliveries to dwntwn offices. \$6-Hr. 542-0039. Ask for Mary: INOVATIVE VOL COURS TRAINING Lasrn effective communica-tion skills. Begin train soon. Mass drug and aichol info & referal service, call 445-8999.

JOIN IN THE FIGHT AGAINST HUNGER AND HOMELESSNESS are The National Studies

We are The National Student Campaign Against Hunger, the largest network of student volunteers working to end hunger and home-lesaness. Volunteers are need for our national office in Downtown Boston, (Easily accessible by all T lines) Put your talents to work while building this powerful student movement. Call 292-4823 today.

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RECEPTIONIST Full-time position in busy Chiropractic for organized assertive and motivated Must be health oriented and enjoy working with people. Salary commensurate. 492-1754

SECRETARY & general of-fice help needed. Typing a must, computer exp & fam-illarity w/stringed instru-ments helpful. 30-40 hrs per wk. Experience determines starting sal. 787-5297.

SHADES OF CAPE COD Part-time help wanted in Medford & downtown Bos-Medford & downtown Bos-ton locations. Days pref, 396-2330, ask for Scott

TAKE-CHARGE DISPATCHERSIII 1rst & 3rd shifts. Sal neg. Area Towing. 427-1118

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Turn spare time into cash.
Well established fundraising
firm is starting a new commercial venture. We need a mmras starting a new com-mercial venture. We need a few good telemarketing reps to get this off the ground. PT, evening, & wknd hrs, gar hrly pay, bonusee & a conven Red line loc. Make this job must call. For more into call: 576-6100, M-F, 10-2. NEW BOSTON GROUP

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Married or single women
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their child. Conception to be
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Contact Noel P. Keanse, diractor, the INFERTILITY
Center of New York, 14 E 60th street. Sulla 1294. New
York, NY, 10 622.
1-800-521-1539. All
responses confidential.

#### RESUMES

GNOMON COPY Word processing - Resumes our specialty. Multiple letters, theses, term papers. 99 Mt. Auburn St., Cam-bridge - Call 492-7767

#### VOLUNTEERS

FEMALE VOLUNTEERS NEEDED

For research studies, on fu-ture methods of contracep-tion. Know more about your body physiology, and your health + earn \$85. Requirements: aged 18-40, on no medication, regular menstrual cycles. 726-5524 Dr. Bhatta.

#### ORDER ENTRY

Immediate Opening

We're a design/drafting products comp We're a design/drafting products company tooking for an enthusiastic, detail-oriented person to join our sales department. Responsibilities include data entry, filing, office support and some switchboard coverage. Hours are 8:30-5:00, Monday through Friday. WE OFFER A COMPETITIVE SALARY, EXCELLENT BENEFITS PACKAGE, PLEASANT WORKING ENVIRONMENT AND FREE PARKING. Please call Mitchelle Carter to arrange an interview.

(617) 782-3800

B.L. MAKEPEACE INC.

125 Guest Street Brighton, MA 02135

#### **ACTIVITIES LEADER**

20 Hours Per Week

Marian Manor is taking applications for an activities leader to work with our elderly residents. Good communications skills, both written and oral a must, and experience or a course of study in this field is preferred. We offer an excellent working environment and convenient working hours.

Please apply to our Personnel Department

268-3333, x 322 Monday - Friday, 9am - 4pm MARIAN MANOR 130 Dorchester Street **South Boston** 

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You don't have to dig up your own leads at Central delivery Service. We provide the customers. Working on a paid commission basis you could earn as much as our top drivers (\$945.00)

To qualify for our established national company you will need a late model vehicle, insurance, good driving record, and like to work independently, we offer prime day time hours (full/pt.). Find our more by applying in

396-6549



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New England's fastest growing wholefood supermarket just sprouted six new job openings in its Cambridge store!

We'll offer a competitive salary, the opportunity to advance, an immediate 20% store discount, medical, dental and life insurance, paid vacations, holidays, and more to the responsible candidate.

#### Two shifts available. 6:00 AM to 2:00 PM and 1:30 PM to 9:30 PM

Whether you're looking for a new career or you just want to pick up some extra cabbage, check out Bread & Circus' Produce Department! Stop by the courtesy booth at our store at 115 Prospect Street, Cambridge, or call Nancy Timbone at 332-2400.

Bread & Circus WHOLEFOOD SUPERMARKETS

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#### **CRATE & BARREL**

Crate & Barrel feels strongly about people and strongly about the service we offer our customers. We are currently interviewing for a fulltime Shipper / Receiver at our 48 Brattle St., Cambridge location. Responsibilities include shipping, receiving and customer service. Individuals who want to make a difference and find satisfaction in helping others should apply in person or call

(617) 876-6300

#### Crate&Barrel

48 Brattle St. Cambridge, MA 02138

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Your career can go far with our exciting music stores with over 80 locations. If you have the motivation to handle responsibility and a real love for music, look into a Manager or Manager Trainee position with us. A retail background is helpful but we will train. Please call or send resume to:

**Dave Roemer** 

Strawberries Records and Tapes 205 Fortune Blvd., Granite Park Milford, MA 01757 (508) 478-2031



#### PAID **VOLUNTEERS** \$175 - \$200

Healthy women ages 21 - 25. No experience necessary. Harvard affiliated research project seeks healthy female volunteers for alcohol sensitivity testing. Blood sampling involved.

> FOR MORE **INFORMATION** CALL 855-2248

#### **Telemarketing Publishing** Sales

**Part-Time** 

Successful publisher of professional reference materials seeks reliable part-time telemarketers to learn business and legal product line, and sell to professionals by phone. Great entry-level opportunity! We offer a pleasant environment and hours (Monday-Friday, mornings & afternoons), base salary and commission plus benefits. Interested applicants please call Maria, Human Re-sources Dept., at 423-2020, ext. 367, Warren, Gorham & Lamont, Inc., 210 South Street, Boston, MA 02111.

EOE M/F.



#### **HUMAN SERVICE**

Beaverbrook Step a progressive human service agency located in Watertown needs people to work in a community based residential environment with adults labeled mentally retarded, the following positions are available

· Staff Advocates - degree or related experience preferred but not required. Flexible hours in evenings, overnight and on weekends. Good salary, benefits advancement.

· Live -In Position - free private room, shared kitchen, laundry facilities in exchange for four nights (Mon - Thurs) of sleeping coverage.

To apply for the above positions call or send resume to:

> Caryn Surkes Beaverbrook Step 124 Watertown St. Watertown, MA 02172 926-1113 AA/E/O/E

#### COUNSELOR

#### MENTAL HEALTH RESIDENTIAL **PROGRAM**

Full time Counselor in Residential program. Dedham location. **Excellent learning** opportunity. BS and experience preferred. Salary 17,200.

Send resume to:

Glenna Mooney NHS/YST 190 Lenox St. Norwwod, MA. 02062 364 - 4351

#### **PUT OUR MONEY** WHERE YOUR **MOUTH IS**

Earn \$7-\$12 per hour plus bonus. Work part time evenings

#### MASS CITIZEN ACTION

is looking for people to call our members for outreach and fund raising. Our issues include a safe environment, child care and lowering auto insurance rates. You provide the enthusiasm, we provide the training. Friendly office, health benefits, and

**Mass Citizen Action** 

Central Sq. Cambridge 864-2277

#### ALCOHOL

#### MALES 21-60

Outpatient study of the effects of an investigational drug on alcohol intake in heavy drinkers. Monetary compensation.

> CALL 855-3386 ANYTIME

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#### Women ages 18 to 45

are needed to participate in a short-term metabolic study at MTRA, a clinical research firm in Boston.

This study consists of staying on an inpatient basis for 1 1/2 days a week. (Wed. pm to Fri. am) for 3 consecutive weeks.

Comprehensive health screen, free room and board and an excellent compensation of \$650.00 paid to participants, Call week-days between 9 & 4:30 for more information 522-0303



Medical & Technical Research Assoc., Inc.

#### ACCOUNTING MANAGER

The Boston Phoenix, part of a rapidly growing multi-media organization, which includes a radio station, printing company, and several newspaper and magazine publications with projected 1989 sales of \$18 million, is seeking an aggressive career minded individual with initiative to manage the general accounting department operations.

The qualified candidate should have an accounting degree, a minimum of three years hands-on G/L experience, including staff supervision. Lotus and main frame familiarity preferred.

Excellent opportunity with potential for advancement. Salary to mid \$30's.

Please call Kevin lies, Controller, at 617-536-5390 to arrange an Interview or send resume.

THE BOSTON PHOENIX 126 Brookline Ave. Boston, MA 02215



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We are seeking candidates who are peopleoriented, energetic, hard working, and interested in career development, applicants should have demonstrated supervisory skills, high performance standards, and an eagerness to accept responsibility. INTERESTED??

CALL JACKIE AT 628 - 9844, MONDAY - FRIDAY, 9 AM - 5 PM OR SEND RESUME TO:

P.O. BOX 553
SOMERVILLE, MA 02143

ANDOVER BROOKLINE LEXINGTON BOSTON CAMBRIDGE WELLESLEY

#### WOMEN NEEDED PAID PARTICIPATION

Healthy women ages 18 to 55 are needed for market/clinical research on feminine hygiene products conducted by clinical research group in Boston. Paying \$100 to \$250 for 2 or more visits depending upon the study.

For more details call Mon. - Fri. from 9:00 to 4:30 at 444-5616

## MTRA

Medical and Technical Research Associates,

#### Needed:

## VOLUNTEERS

Earn \$100

Men only, moderate cocaine users ages 21 - 35 for one day blood sampling study related to cocaine use.

Taxi provided

FOR FURTHER INFORMATION PLEASE
LEAVE MESSAGE AT

855-2179

#### Professional Service Representatives

We are seeking individuals to advise Mass. Medical professionals on billing procedures through telephone and written correspondence.

You must possess strong oral and written communications skills.

We offer a pleasant working environment with a supportive staff. Training will be provided.

For an interview appointment, call (617) 576-4417

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566-6242

RAPE COUNSELOR

Rape crisis intervention counseling and medical/legal advocacy with survivors of sexual assault and significant others. Bilingual/Spanish preferred, not required. 20 hr. position with health benefits. Resume to: B.A.R.C.C.

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Cambridge, MA 02139

Allen Dr.

line rates. please call 267-1234

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DORCHESTER, 18R, delx, condo, nr. T, 3 rms, 2 deks, sec systm, \$109,000 265-5191

DORCHESTER, delux 2BR, 2bth, 7 skylites, 3 decks, pkg, 12x17 LR, \$139,000 by HOUSES

Call our Human Re-sources Department at 267-0441 or our Job HOTLINE at 267-6303. An Equal Opportunity Employer. FOR RENT

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2-8:30 PM, Monday-Friday High integrity Saab Dealership needs customer service cashier. Duties include phones, filing, greeting and cashiering. Friendly atmosphere, good benefits. Good pay for good work. Looking for enthusiasm, confidence and customer service skills. Will train on phones and cash register. Hours somewhat negotiable. Call Monica:

923-9230 **CHARLES RIVER SAAB** WATERTOWN

#### **SOCIAL WORKER**

Full or Part-Time - Flex Hours

Marian Manor, a multi level long-term health care facility has a position available in its Social Service Dept. The position requires a caring individual with the capacity to interact with elderly residents and their families. In addition, candidates should have the ability to develop care plans and have good organiza-tional skills.

exam is necessary.

Offered is an opportunity to become an inte-gral member of our SS team which is super-vised by an MSW together with an excellent wage and benefits package.

Call our Personnel Dept. for an appointment at (617) 268-3333 Ext. 322



Marian Manor 130 Dorchester Street South Boston, MA 02127



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We are in need of energetic people to make deliveries in the Boston and Cambridge areas. We offer a good hourly wage plus commissions. Excellent earning potential. Call (617) 423-3374, ask for Tom



APARTMENTS

JAMAICA PLAIN, 2 to 3 BR dpix, 1 bick from pond, quiet st, close to T, 3/1, \$1150 incl all utile, no smkrs, 522-1248. NEWTON W., Big studio. w/d carpet, frpl, charming. \$550 incl. No Fee. 332-1485.

SOMERVILLE. 1st fir, 5 rm \$750; 2nd fir, 5rm \$800; Porter Sq. 2nd fir 6 rm \$850; Union Sq. 2nd fir 4 rms \$700; Cambridge 2nd fir 4 rms \$750 w/ ht. HOWE RE 886-4040

SØERVILLE/CAMB line, mod 2BR, helwd firs, \$775, no fee, ATLAS RE 628-6900.

QUINCY, cozy 2BR, no beach & trans, frpl, mod kit no pets, \$850+ 767-3564.

DORCHESTER, Ig Vict single, an översized lot in prestigious nghbhd, immac cond w/ period detail. \$279,000.282-8334 CF Ster-ling RE

HOUSEMATES

ARLINGTB, 2 prog 27 yr old Ms ek F/M non-smkng hsemte. Semi-veg, semi-coop, fun-hring home-porch, yard, frpi, trees, etc. Avail 3/1-3/15 \$333+util, call Jay/Michael 643-7052 eves

MEALITIFUL APT JAMAICA PLAIN, Apt seeks 1 M/F for specious piece. On T. 1 block to pond, fireplace, wood, large rm, quiet, safe, great kitch. 522-3717. Lv Mag. Lavl or Al.

BROOKLINE, frashd rm for n-smkr, 1 blck from T. \$290/mo incl 734-2505

DORCHESTER 2PhD stu 30+ ak rapbi pranbi non-amkg hamt - pin 3BR apt nr JFK- T Ste \$200+ util 625-3021

ROOMMATES BELMONT, 2 rms avail in ige 3BR 'apt, quiet nbhood, friendly atmosphere, cats ok \$375/mo, 489-4078

BOSTON, Back Bay, 1BR avail in 2BR apt, Indry, D/W, nr T, ht/hw incl, large enough to share. \$245 each for 2/\$425 for 1. avi 3/1

BRIGHAM CIRCLE Sunny BR in 3BR apt with pol ac-BRIGHTON 5th rmmt nded in ig home \$300/mo. Call Kim evenings 783-2820

BRIGHTON, Chiswick Rd, 3BR, single avi, shr w/BC stdnts, 1min to T, 15min to BC, Indry same blck. \$350 hted. Call 787-1572

RIGHTON, house or BC & w/prkg, avail now, 3Bdrms upstairs. Lots of storage. (F \$300/mo 763-4996 BROOKLINE, 1F, 22-25, for

fun, considerate, pro-fessional 4BR apt off Beacon near C Line. 2Bth, distwasher, big living room & kitchen. \$325+ utils. 731-1416 after 5PM.

BROOKLINE, Cool Cnr, nr BU, good too, 28R avi in 3BR, howd firs, e+k, \$350+ utils 277-5756. BROOKLINE Cool Crnr 1 rmmt for 4BR apt \$400/mo inc utils. W/d, M/F over 25 prof/grad, 232-7684

BROOKLINE Huge. beaut, sunny Bdrm in Ig house nr T. Porch, frplc, quiet tree-lined st 3F sk 1F no smk 24+ \$370 3/1 738-7504

DORCHESTER, Melville Park, nr T, GM sks M's for ig 12 'rm Vict hae. \$500/mo plenty of room for you & your furniture. No smk. 436-1118. DORCHESTER, M/F to share 29R apt fur, nr T, resp, clean, \$250+ 1/2 util. Martin

JAMAICA PLAIN
Rm avi in apt in JP, 20 min
commute on Orange ine, 3
women sing for 4th to shive
semi-coop, no smoking,
drugs, pets, or homo-phobe.
8220-telli, talk to Cindy or
Mary eves before 10:30 at
524-7190

JAMAICA PLAIN, Avail 3/1. Need F/M 25+ to shr has 1FM 2M 1Cat nr T. 522-8294. Nosmk \$235+ util. JAMAICA PLAIN, GWM sks n-amkng rmmt (short-term ok) for 6rm fmshd condo, w/d, dw, wik to T, \$400/mo + 524-8094, 731-0224.

PBTER SQ, rmmte to shr new 2BR apt, 4/1, nr T, \$375 inc ht water. 666-0685, aft 6 SOMERVILLE 2BR apt(1 M, 30's) sks wrkng M/F 27+ for 3/89. \$325/mo utis xtra. 10 mins to Port Sq. Snny, quiet apt. No pets, smkrs plse. 623-6063

SØERVILLE, Nr Davis Sq. M wnted for 2BR apt. Quiet st, storage, no smk, nr T. \$335+. 628-7527

SMMERVILLE, 2 prof M/F non-smkr, 24-30 to shr ige 4BR, 28TH, nr Davis T, \$225+. Call 776-8458

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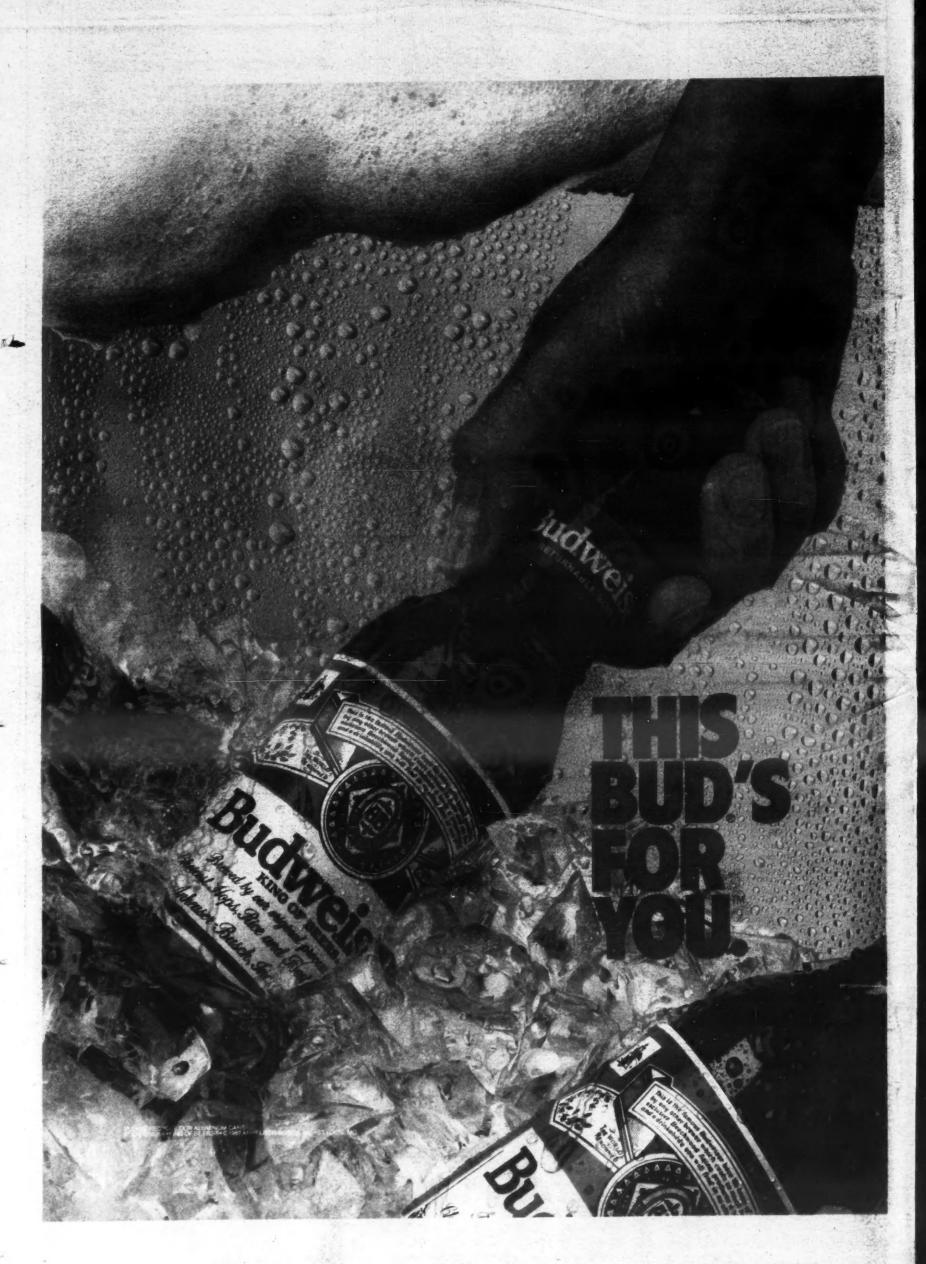
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INSIDE: A SHORT STORY BY ANDRE DUBUS

# LIFESTYLE BOSTON

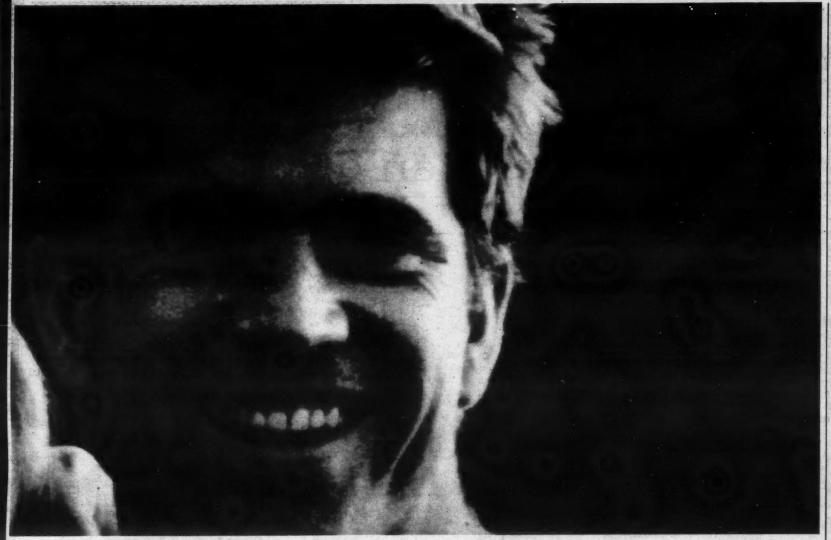
# LOOD AS ENEMY The anatomy of an eating disorder

by Caroline Knapp

Continued on page 4

from the summer of 1982 through the winter of 1985, I ate the same thing almost every day: a plain sesame bagel for breakfast, a Dannon coffee-flavored yogurt for lunch, an apple and a one-inch cube of cheddar cheese for dinner. Nothing more. Once in a while - with long, painful deliberation -I varied the diet. I'd substitute 10 Wheat Thins for half the apple at night, or I'd have a vanilla yogurt for lunch instead of a coffee one. On even rarer occasions, I had a bad day: those happened if I became overwhelmed by longing,

# URBAN



#### FOR GIBSON GIRLS

For 25 years, the girlfriends, wives, mothers, sisters, and coworkers of America's men have contented themselves to roll back their eyes, shake their heads, and bear out the inanity of Sports Illustrated swimsuit week. But with the advent of the "SI 25th Anniversary Swimsuit Video" (airing on HBO tomorrow, Monday, and Wednesday; \$19.99 in stores), it's time we put up an active

resistance. I'm not talking witholding favors, here (can't see how that helps us any); I'm talking Mel Gibson orgies.

talking Mel Gibson orgies.
Here's the plan. Rent every
Mel movie that you can find
on tape: Summer City, Attack
Force Z, Tim, Mad Max,
Gallipoli, The Road Warrior,
The Year of Living
Dangerously, Mrs. Soffel, The
Bounty, The River, Beyond
Thunderdome, and Lethal

Weapon. Invite over all the rabid Mel fans you know (translation: all of your female friends, relatives, and coworkers). Make popcorn. Pour whiskey. Begin.

Lest your 18-hour Mel fest lack all redeeming social value, try to pursue an aesthete's course throughout. Keep an eye on your VCR's tape meter, and note the precise location of all loudly appreciated camera work (the split-second, full-frame still of Guy Hamilton's eyes 15 minutes into The Year of Living Dangerously; the beach

segment 89 minutes into
Gallipoli when Mel strips
down and goes for a swim, the
climax of George Miller's
opening Mad Max montage
when Max removes his aviator
shades and licks his lips.)

At the conclusion of your screening, sort the all-time-best Mel moments into categories — Mel's eyes, Mel's biceps, Mel's tush, Mel's hands, Mel in bed, Mel grinning and looking bashful — and tape these, in whatever sequence you deem appropriate, onto a blank cassette. (For directions on

taping from one cassette to another, see your VCR's instruction manual.) For about the same price as the Sports Illustrated video (figure 12 rentals at \$2 apiece, plus \$5 for a blank tape) we women can thus have a token to our basest tendencies — and we retain artistic control.

In deciding where in your home-video library to shelve your Mel Moments tape, keep in mind that HBO bills the SI swimsuit production as a documentary. Honest. Feel entitled to file your tape under "overdue comeuppance."



#### **AUTO BAAAH**

Of all the uses to which Bob Critchley puts his lush, imported sheepskin — custom seat covers for cars, steering-wheel covers, seatbelt covers (soft on pregnant women and kind to expensive clothing), ear muffs, hats, mittens, coats, slippers, baby booties, pillows, "wooly balls" (for infants and pets to bat around), bike-seat covers, bedspreads, dustmops, and more — the simplest construction, the \$10 sheepskin "shoe saver," is the most profound.

The shoe saver, a rectangular cushion of sheepskin with a Velcro strip across its underside, protects the backs of drivers' right shoes from the wear and tear of acceleration and braking. It attaches to the driver's-side

floor of your car, just behind the pedals, providing a far gentler resting place for pumps and wingtips than the scratchy, gritty, factorystandard mat. All together, now, commuters: "Why didn't someone think of this sooner?"

The Shearing Shed,
Critchley's workshop and
store, is the only place in town
to buy this godsend. Critchley
also carries Babycare lambskin
bedding from New Zealand;
stock up for spring's round of
baby showers, and solve
another of life's nagging
problems.

The Shearing Shed, at 395
Washington Street in
Brookline, is open from 10 a.m.
to 6 p.m. Monday through
Saturday. The phone number
is 232-3515.

#### YO, TANGELO

Oranges come in about as many shapes and personalities as automobiles do. Sunkist navels are like Ford Fairmonts: plump, reliable, a little bland no seeds, but no real zest either. Clementines are like Volkswagens: small and round, with a mellow, comforting sweetness. Tangelos are the Trans Ams: fat and flashy with their nipple-top, with a crass, bracing tartness. Every variety pleases in its own way, but for six weeks every winter an orange appears that makes all the others look like lemons: the Florida Mineola

"Mineolas are the Rolls-Royces of oranges," says Richard Comeau, the orange expert at Kay's Market in Watertown. "You have to eat them with a napkin they're so juicy. And sweet — other oranges don't compare."

Mineolas aren't much to look at — medium-sized, with mottled skin and a deflated tangelo-like nipple — but surface beauty doesn't count for squat in the fruit world (just look at Red Delicious apples). So don't go through a bin looking for a Mineola with the closest thing to airbrushed skin. Heft it up in your hand and feel its weight; the heavier the orange per cubic inch, the more juice it will have. The more juice, the more flavor. And an especially flavorful Mineola is the apotheosis of all fruit.

If you're skeptical, Comeau and his partner Kirk will be more than happy to give you an introductory lecture on fruit selection. And even if you're an expert, Kay's is worth a visit. In the heart of Watertown's Armenian neighborhood, this place

would do any European fruit and vegetable market proud: with overflowing bins of green, orange, purple, and red in every possible organic configuration, bickering, longfingered old ladies who always squeeze before buying, and Middle Eastern spices and cheeses that give the air an exotic potency.

Browse all you want, but don't forget the cartload of Mineolas on the left side of the store. Florida Mineolas will only be around one more week, before their lesser Californian cousins (California Mineolas) replace them.

Kay's Market, at 594 Mount Auburn Street in Watertown, is open Monday through Friday from 9 a.m. to 8 p.m. and Saturday from 9 a.m. to 5 p.m. The phone number is 923-0523.

- Burkhard Bilger

## STRAIGHT DOPE®

by Cecil Adams

The other day one of my professors asked why moths were attracted to light. Someone thought it might be because they thought it was the moon. But even granting that moths might not be bright enough to tell a porch light and a celestial body apart, why should they be interested in the moon? Please, Cecil, this may be worth extra credit to me.

Shannon, Montreal

Always glad to help Straight Dopesters with their homework, ma petite. In fact, considering the number of requests I get, I'm thinking of opening Cecil's Grade-A Term Paper Research Service. Rate: \$100 the page. Sure, it's a little steep, but hey, you want to get into med school or don't you?

For many years it was thought the moon did have something to do with the attraction of moths to light. The so-called light-compass theory held that moths used the moon as a navigational beacon. By keeping it at a constant angle to their direction of travel, they were supposedly able to fly in a straight line. The trouble came when they made their sightings from a close-up light source like a candle flame. Instead of heading in a straight



line, they flew around the flame in an ever-narrowing spiral until finally, phhhht, moth flambé.

But this theory had more holes in it than a moth-eaten sweater. The main problem was that moths simply don't fly around lights in spirals. This was shown by the ingenious bug researcher. Henry Hsiao. He tethered moths to little styrofoam boats in a tiny artificial pond — I love guys like this — and tracked their flight as they headed toward a light source. He found the moths flew more or less straight at the light until they got up close, at which point they veered off and circled around it at a more or less constant distance. They seldom actually touched the light.

A number of other theories have also been discredited. Some claim that, to the moth, bright lights mean open space and open space means safety. But moths are nocturnal, and the night sky has no light sources anywhere near as bright as a porch light. Besides, why should the moth feel compelled to fly around the light in circles? Others argue that moths associate light with warmth. Yet ultraviolet lamps, which are much cooler than incandescent bulbs, attract more moths.

Henry Hsiao to the rescue. He said moths exhibit two kinds of behavior. When they're distant from a light source (they're drawn to light from as far as 200 feet away), they make a beeline straight toward it. Why, nobody knows. When they get close, however, a different kind of behavior takes over. Instead of being attracted to the light, the moth is actually trying to avoid the light. When you think about it, this is only natural, since to a creature of the night like a moth, daylight and by extension any bright light means danger.

The moth doesn't fly directly away from the light due to a peculiarity of vision called a Mach band. A Mach band, which apparently is common to all sighted creatures, is the region surrounding a bright light that seems darker than any other part of the sky. Hsiao conjectures that the moth's atom-sized brain figures the darkest part of the sky is safest. Thus it circles around the light (usually at a radius of about one foot, depending on the species) until either its momentum carries it away or it finds a dark corner to hole up in.

In short, moths like some light, but not too much. Call it the "bright porch lights, big city effect": you may want to be where the action is, but you don't necessarily want to live above a singles bar.

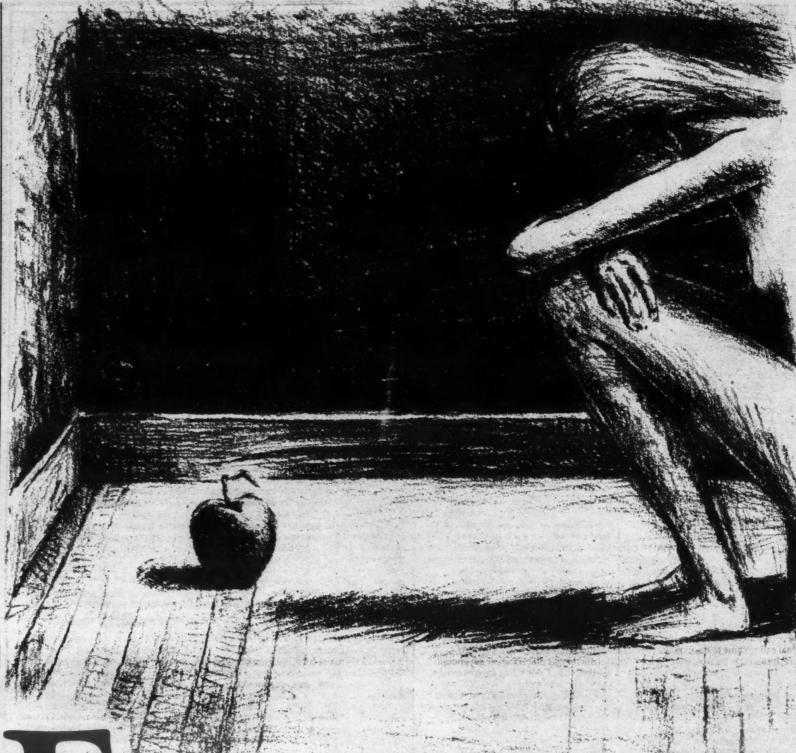
Is there anything you need to get straight? Cecil Adams can deliver the Straight Dope on any topic. Write Cecil Adams, the Boston Phoenix, 126 Brookline Avenue, Boston 02215, mqqmix nixeepskey, altorichley, altori



All juiced up

is 232-3515.

attaches to the driver's-side



## L'OOD AS ENEMY

by Caroline Knapp

Continued from page 1 or if I found myself in social situations where I really couldn't avoid eating, or if I absolutely couldn't stand it anymore. And then I would give in and eat, and eat — until I felt sick or crazy or both. But that didn't happen very often. For the most part, I had good days: a plain sesame bagel for breakfast (80 calories), a Dannon coffee-flavored yogurt for lunch (200 calories), an apple and a one-inch cube of cheddar cheese for

dinner (150 calories). And nothing else.

Nothing else mattered — just food and my weight — and the effort to control them superseded everything. I lost friends because of it. I lied about it. Feelings — of love, sexuality, passion, rage, whatever — became no more than alien concepts, things that other people felt. Starving was my only goal.

The technical term for this affliction is anorexia nervosa. But in everyday language, it's an addiction — as powerful as alcoholism and in some cases as lethal. Conservative estimates are that one out of every 100 young women are case-book anorexics. Scores more, however, fall into anorexic behavior on a regular basis.

At the time, I was working for a Providence paper, my first journalism job. I was young, shy, scared, lonely, and, probably most of all, angry. I didn't know what else to do, so I starved myself.

Like any addiction, starving is a coping mechanism. It is self-protective. When I was starving, all I could think about was food: what I'd eat next, when I'd eat it, how I'd eat it, and whether it would be too much or not enough. And because all I could think about was food, I didn't have room to think about anything else: not the past, not the future, not men or friends or world events, and certainly not things like the fact that I was young, shy, scared, lonely, and angry.

Starving also gave me a sense of power. On good days — the days I stuck to my regimen — I used to test my will by walking home from work down a street full of food stores and restaurants. I passed a restaurant where I could see trays of pastries through a glass window I passed a gourmet-food shop, a Dunkin' Donuts, a candy store, an outdoor café, a bakery. I could smell the honey glaze on doughnuts. I could smell French fries, teriyaki chicken wings, and homemade oatmeal bread. It gave me a tremendous sense of control. There I was in the midst of all that food and I could resist the craving to eat, no matter how hungry I was. I was strong, different.

On good days, I also felt superior. I would look at people on the street — shoppers carrying bags of food, couples eating at the café — and I felt detached from them. Above them. They were giving in to appetites I had transcended,

impulses I had conquered. At a time when I felt essentially worthless, starving was the one thing I could say I was good at.

I was very, very good at it. My normal weight is about 120 pounds. By the end of 1984, I weighed 85. I have a photograph of myself finishing a six-mile road race that fall. In the picture, my knees are wider than my thighs.

A little background on "typical" anorexics: about 90 percent are women. Most come from well-educated, affluent families that emphasize achievement. Most are young, 12 to 25 years old. And from what I can gather, most are excessively driven, perfectionistic people with abysmal self-perceptions, people who derive what little esteem they have from pleasing others.

I grew up in an upper-middle-class family, went to a private prep school, then an Ivy League college. I was pretty, popular, got straight A's, and won lots of academic prizes, none of which ever meant much because I tended to see anything good that happened to me as the product of something external — a fluke, warped judgment on the part of others, "luck." Inside, I was pretty certain I was flawed.

I wasn't ever fat, though. Growing up,

I rarely gave much thought to what I ate, and until I created one, I never had a

weight problem.

Then I lost some weight during college, almost by accident. I didn't consciously diet — I didn't think about food or obsess about it. It was a rough time, I felt depressed and stressed out, and I just remember not eating much in response.

response.
I also remember that people noticed.
Girls said, "Oooooh! You're so thin!"
And "How do you do it?" And I think
that planted a seed: becoming very thin
was a way of standing out.

I ate less and I lost more weight. It was easy. I'd go to a bar near campus with friends, and I'd watch them dive into bowls of buttered popcorn. I wouldn't eat the popcorn — not even a kernel — and I felt very disciplined by comparison. Not eating made me feel strong.

Then, for a long time — and like a lot of women — I was just plain weird about food. After college, a boyfriend I'd been living with moved to California and I was living by myself for the first time. I hated my job and I was lonely. Sometimes I was very rigid with my diet. Other times I ate for comfort: cookies, huge salads full of meats and cheese, tuna melts, saltladen soups. My weight fluctuated a lot, and my hunger signals started to get screwed up — I couldn't tell when the hunger was the real, physical kind and

when it was a more manic, frantic kind, the signal of some other kind of emptiness. For the first time, I started to understand what was going on with women I'd see at dinners and parties, women who seemed excessively preoccupied with food and diets and weight, women who expressed an almost palpable anxiety as they reached for a second slice of cake or an hors d'oeuvre and said, in voices a little too loud, "Oh, I really shouldn't." For the first time, my self-esteem started to get hopelessly tied up with the feel of my stomach and my thighs and I started to worry about being

Early in the summer of 1982, the boyfriend who had moved to LA came back to visit. He had planned to spend the summer with me, but something came up and he ended up going to Europe with a friend instead. I didn't really feel it, but I guess I was furious.
The day he left, I walked him to the train, then went back to my office. As I was walking along, I knew somewhere inside that I was going to starve myself until he came home. It wasn't so much a conscious decision as a response: he has done this thing to me and this is how I am going to react. By the time he got back from Europe, I had lost 15 pounds

At some point in any addiction, a behavior stops being something you use to control your feelings and turns into something that controls you instead. I probably crossed that line that summer. Whatever I was trying to starve away loneliness, uncertainty, anger gradually became less important than the starving itself. It started to influence the decisions I made and the ways I spent my time: I started refusing invitations to go to dinner with friends because that would mean eating. I started calculating calories, and then eating fewer and fewer and fewer in order to protect myself against the times I did eat — a weird sort of "just to be on the safe side" mentality. I started eating privately, and eating only specific things, and then I started looking forward to those times, and then I started building elaborate rituals around them to

make them more important.

And at some point, I crossed way over that line and there was no turning back. Normal eating came to mean guilt, failure. It ceased to be an option. So I clamped down, stopped eating altogether, or tried to.

And in the process, I stopped having people in my life — and the risks associated with them - too. Trying to keep food at a distance was a metaphor for trying to keep other things at a distance: people, feelings, vulnerability.

This was how a typical good day started: I would get up at six o'clock and buy my sesame bagel, a cup of coffee, and a Providence Journal-Bulletin on the way to work. I always got there by seven, a full hour and a half before anyone else came in. I would set the bagel on a little plastic plate that I kept in my desk, as if it were a gem. Then I would read through the front section of the newspaper, every word. And then I would eat the bagel, with the deliberation and intensity of someone performing surgery. Actually, that hour and a half was my favorite, most reliable time of day. The solitude was consistent, the ritual perfect and precise. I would tear off tiny bites of the bagel, each timed to a different section of the newspaper. A bite for each editorial on the Op/Ed page, a bite for the comic page, and so on, until it was gone. Then I would press the sesame seeds that had fallen off the bagel and onto the plate into my index finger and I would eat those. This became such a familiar pattern, and the familiarity was so comforting, that I wondered if I'd ever be able to give it up. Or want to.

No one at work knew I did this, even though the paper I worked for was small and quite collegial. Actually, that may not be completely true. I imagine lots of ople suspected something was wrong, but I wouldn't let them close enough to do anything.

I kept them at bay mostly by lying, by creating illusions of normalcy and contact. I'd lie about spending time with friends in order to hide how isolated I was. I'd lie about about some huge breakfast I'd eaten - French toast or bacon and eggs - in order to establish in their minds that yes, I was an ordinary, functioning human being who ate regular meals. I told them that big lunches made me sleepy, that I just liked yogurt. And even though they said

things to me - "You're so skinny!" "You must eat like a bird!"— I got good at deflecting concern. "Birds actually eat twice their weight every day," I'd say. "Did you know that?" End of subject.

Going home was harder. I lived with wo friends during this time, and hiding it from them took almost as much energy as actually starving. I was anxious all the time. I would walk home at night praying that my roommates - whom I genuinely liked - would be out. If they were, I could just shut myself up in my room. If they were home, I had to act. I would make a point of keeping my bedroom door open, not wanting to expose this wish, this need, for isolation. If they were eating dinner, I would make a point of joining them in the kitchen for at least 20 minutes. Then I'd perch up on the counter, a safe distance away, and listen to their various sagas, trying to feign genuine interest. "A raise? Great!" "You

Ignoring their meals was the hardest part. "Oh, no thanks," I'd say, lightly, when the offer came. "I grabbed a sandwich on my way home from work."
Then I'd watch as they ate. It amazed me how casually they treated food. One of my roommates used to recline in her chair after dinner and smoke a cigarette. Almost invariably, she'd leave some of the food on her plate untouched, and while she smoked she'd push the uneaten portion around the plate with her fork — taking a bite of chicken, for example, and making little swirling patterns in the leftover sauce. I found that sight, the lack of reverence for food,

astonishing.
Because all I could think about was food. When I was alone, I read food magazines and cookbooks the way other people read porn. Wednesday was one of my favorite days because the paper's food section came out. I still have a collection of recipes I copied down during that time, painstakingly, on index cards: they're all for breads, cakes, chocolate desserts, things with the richest fillings. Things I longed for and wouldn't let myself have.

Which is part of what the behavior was all about; food itself became a terrible powerful symbol — of how much I wanted on the one hand, and how terrified I was that I'd never get enough on the other. Controlling food became a way of both expressing that conflict and denying it. At the time, I was furious at the important people in my life — at the boyfriend I felt had abandoned me; at my parents, whom I saw as passive and remote; at my sister, who had moved away - but I couldn't express the anger so I wore it instead: see what you've turned me into, see how desperate and unhappy I am? I was terrified of people, of being disappointed; on a deeper level, I was terrified of appetites in general — emotional and sexual, as well as physical. So I resolved to supress them instead, squelch them, will them away. If you don't have any needs, they can't go

One night I came home and found my roommates in the kitchen with a friend. They were sitting at the table drinking beer, sending out for Chinese food, and they were all laughing. I felt incredibly wistful for a second, watching them there. It was such a relaxed, normal picture, and I was so far removed from it.

But it didn't matter. The rule was not to give in, not to give in, not to give in. It was the way I organized my life, the way I defined myself. So I went out running

I remember how it felt, to run. My whole body ached. I felt all drawn and tight, as if my ribs and the bones in my knees were literally pressing against my skin. I was also exhausted. At one point, I tripped and just caught myself from falling on the pavement. I still have an image of how that looked and felt three great, awkward, loping steps; arms outstretched and groping for balance; eyes wild. I panicked, and for a second I saw myself as wildly out of control, flailing in the dark, alone. I pulled myself together and kept running, but in that one moment, I realized how much I wanted to be there in the kitchen, eating Chinese food and drinking beer with my friends.

But I didn't join them. I came back, pretended I had stomach cramps (sometimes it was a headache), and disappeared into my room. On a ledge outside my window, for just that kind of Continued on page 6

#### From diets to disorders

Singer Karen Carpenter died of cardiac arrest brought on by anorexia. Actress lane Fonda suffered from bulimia for years. Professional female athletes, like gymnast Cathy Rigby and world-class runner Patti Catalano, have taken their battles with eating disorders public. Meanwhile, reports of eating disorders among the general population are growing more frequent and more alarming. According to figures provided by Anorexia Bulimia Care, Inc., a non-profit advocacy group based in Lincoln, anorexia afflicts an estimated one out of 100 young women, bulimia one out of seven. And about 20 percent of the women on college campuses are said to suffer from eating disorders.

Despite the numbers, the conditions remain intensely baffling: How exactly do you effire an eating disorder? Can all women who seem preoccupied with weight and diet e characterized as "disordered"? If not, how do you distinguish between a case of, say, provide dieting and a full-blown case of anorexia? And why are the victims almost

chronic dieting and a full-blown case of anorexia? And why are the victims almost always women?

First, some clinical definitions.

Literally translated, "anorexia" means "loss of appetite," which is extremely misleading: whether or not they admit it, anorexics are perpetually hungry, almost completely obsessed with food and appetite. The late Hilde Bruch, MD, a pioneer researcher in the field, defined anorexia more aptly as "the relentless pursuit of excessive thinness," a behavior that's marked by the denial of appetite — or at least of its satisfaction — and not the loss of it.

Bulimia — the cycle of binge eating followed by purging — is more widespread. A report from McLean Hopsital, in Belmont, estimates that between 2.2 million and 7.6 million people — mostly women — will be afflicted with it at some point during their lifetime, and it's become almost epidemic on college campuses. Bulimia shares certain characteristics with anorexia — the addictive and secretive elements, the deflection of deeper, more painful issues into an obsession with food, and the near-total preoccupation with weight — but it's manifested quite differently. Rather than starving bulimics consume huge amounts of food — usually in secret — then get rid of it, either by vomiting, by taking large amounts of laxatives or diuretics, by exercising excessively, or by a combination. Many women with eating disorders vascillate between the two behaviors, alternating periods of starving with periods of binging and purging.

A much murkier, nameless category includes women who are not clinically anorexic or bulimic but who are incapacitated to varying degrees by preoccupations with food and weight. Without actually falling into self-destructive or addictive patterns, they go through periods of binging and starving (or both), they think about food all the time, and they are excessively self-conscious about the size and shape of their bodies. In short, they help make up the 20 million "serious dieters" in America who have turned dieting into a \$10

dieting into a \$10 billion business.

There are vast differences between women who fall into that category and those who go on to develop more serious disorders. But all the groups need to be looked at in the context of contemporary culture, which puts women under tremendous pressure to be thin. That's the sociological seed behind any kind of eating disorder — mild or life-threatening — and it goes a long way toward explaining why 90 to 95 percent of the people who develop anorexia and bulimia are women, not men.

The emphasis on thinness in this country is relentless and extreme. Just try to think of a woman who doesn't feel anxious about food, weight, or the size of her body. Or a woman who's never been on a diet. Or a woman who, given the chance, wouldn't change something about her proportions.

Men may feel that way, too, but not so extremely, and not with such perpetual self-consciousness. More important, as the statistics on eating disorders indicate, men are far less likely to use food as a form of expression or self-abuse. If a man is angry at the world, or miserable with his life or with himself, he is much less apt than a woman to divert the pain into a preoccupation with food or into bizarre, self-destructive eating patterns.

patterns.

There are dozens of explanations for this. It has to do with the intages around us—
pencil-thin, hollow-cheeked women who leap out from TV and movie screens and the
pages of fashion magazines, offering unremitting reminders of what we ought to look
like. It has to do with the attendant mixed message we get from wo han a magazines for
one page, a way to "Get Thin in 30 Days"; on the next, a recipe for fadge cake), which
reinforce an impossible cultural mandate—be nurturing to everybody but yourself it
has to do more generally with differences between male and female experience in this
culture: self-esteem for men tends to be more action—than appearance oriented, so
problems are more likely to show up in the workplace than in the kitchen; men have
greater cultural permission to express anger, so they re less likely to turn it in on
themselves, or to "wear" it.

Add all those up and you get a much simpler, much crueler explanation: this culture
does a miserable job of producing women who feel good about themselves.

From that perspective, eating disorders can be seen as an extreme point on a long
continuum of self-destructive diet-oriented behavior, one that's reinforced by the
emphasis on thinness. But that view is also a little misleading—and somewhat
trivializing. For one thing, after a point in any eating disorder, when the addictive
patterns have taken root, food and weight cease to be the real issues. Underneath it all,
"thinness" is no more the goal for an anorexic as she's starving than "relaxing" or
"having a good time" is for an alcoholic as he or she is reaching for another drink. As
in any form of substance abuse, the substance of choice becomes a way out, an escape,
a coping mechanism. In this culture, food is merely a natural substance for women to
choose.

But cultural pressures are not the only culprits. Clearly, women who cross over the

But cultural pressures are not the only culprits. Clearly, women who cross over the line from "ordinary" dieting behavior and forms of self-crticism and fall into patterns as destructive as those characterized by anorexia and bulimia are reacting to more than social pressure — they're expressing private, individual kinds of pain related to private, individual histories.

One thing is clear: for both the culture as a whole and for the populations at risk of developing eating disorders, the prognoses do not look good. The ideal images of women presented in the media have become ever more complicated and unattainable: these days, along with being thin, women now feel pressure to be well-toned and muscular and to have large, well-developed breasts, a combination that borders on the impossible. Yet far from protesting about the kind of insistent self-admonishment that fosters, women seem to take such harsh judgments for granted as part of female experience. It's easier, it seems, to berate ourselves for not living up to an ideal of perfection, no matter how out of reach it may be, than it is to herate the culture that presented the ideal in the first place.

Mean while, the patient population continues to grow and to become more diverse. Patricia Rosalind Warner, executive director of Anorexia Bulimia Care, Inc. in Lincoln, says she hears reports of eating disorders among an increasingly broad range of people. "Now they routinely include athletes, males as well as females, and, most alarming of all, mothers reporting intense food preoccupation and fear of fatness in their grade-

"Now they routinely include athletes, males as well as females, and, most alarming of all, mothers reporting intense food preoccupation and fear of fatness in their grade-school children," she says.

And how will they fare? According to general estimates, one third of those with eating disorders will fully recover. Another third will recover to the point where they can lead normal lives but will continue to be "disordered" to a degree — still excessively preoccupied, still at risk of falling back into destructive patterns. And another third will remain sick. They may spend the rest of their lives in and out of hospitals. They may die from a related physical condition, such as cardiac arrest brought about by electrolyte imbalances. Or they may commit suicide.

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Continued from page 5 situation, I kept a baggie with the cube of cheese and the apple in it. That way, I could retrieve and eat my food in secret.

Times like that I knew how lonely I was, and how fucked up my life was, but I couldn't do anything about it.

About once every two or three weeks, something would come up — a party at work, someone's birthday, a family visit and I would eat. I planned for those times with a vengeance, cutting out the cube of cheese at night for days beforehand, calculating calories, imagining what would be served and how much I'd let myself eat. I often cooked, too, making something I'd

fantasized about from my recipe file. In a way (and on some level I knew it was a bizarre way), those were the events I saved up for, week by week. A build-up of pressure, followed by a release, an unleashing. But the release was horrifying — a terrifying reminder of powerlessness, of the fact that underneath it all, my appetite was really much greater than my capacity for denial.

I remember making a dinner for friends one New Year's Eve. I spent all morning shopping — five different stores — and all day cooking. I bought the best bread. I made fettuccine with chicken, garlic, and three kinds of cheese. I made a chocolate-glazed hazelnut torte filled with buttercream. When we finally sat down to eat, I was so focused on the meal, so overwhelmed by it, I barely

remember speaking.
Times like that, I tried to mask my preoccupation by imitating the others: ignoring the bread basket until they passed it around, taking seconds only after they took more too. But once I gave in, I was insatiable. And later, after everyone had gone home or to bed, I always did the same thing. That night, I stole back into the kitchen and knelt by the refrigerator-door light. My stomach aching, I ate two more pieces of bread, another plate of pasta, and two hunks of cake. It was like making up for lost time. Or hording up for the next long stretch, like a squirrel.

I loathed myself after episodes like that. I would go to bed aching and humiliated, my head reeling. When I woke up, the first thing I'd think about would be my stomach and face: bloated. And I would lie there, terrified that the bloat was eking its way into the rest of my body, into my thighs and chest and arms, that it was creeping in, undermining all that work, destroying my very identity. And my resolve would grow even more fierce: I will not eat. Today will be a good day. I will not eat.

Sometimes, in a small back corner of my mind, I would also acknowledge that the pain was more than merely physical: I was absolutely unable to manage my life. And I was furious, at least on some level. There I'd been, racing around the kitchen, a 90-pound waif cooking a 9000calorie meal. And no one had stopped

I finally told my parents sometime in early 1984. I had gone home for a weekend and I was probably at the lowest weight I ever hit, about 84 pounds. It was a Saturday, early in the spring. I had been home for they hadn't said anything about the way I looked. At one point, my mother was drinking tea in the kitchen and I peeled off my sweater, ostensibly because I was cold and wanted to put on something heavier. Underneath, I was wearing a camisole. I wanted my mother to see how the bones in my chest stuck out, how skeletal my arms were. I wanted her to see how sick I was. I may be remembering it wrong, but I don't think

she said anything.
I drank a lot of wine that night and I finally started to cry and told them: I am having a problem and I don't know what to do about it; I think I am anorexic. All I remember is their eyes: concerned, a little scared, but mostly helpless. They couldn't identify with it, and I couldn't

People don't understand what this is about, even - or maybe especially when it happens to someone close About a week later, I got a note from my mother in the mail. It said, "EAT."

Once, a Sunday in May, my roommates were away and I had the house to myself. It was the first warm day of the season and all the trees outside were budding. I stayed inside all day, the

#### THE BOSTON HIT LIST

#### #22 — HELP FOR EATING DISORDERS

Help is available through the following hotlines, support groups, and treatment

Andrexia Bulimia Treatment and Education Center: 800-33-ABTEC. Literature and answers to questions are available 24 hours a

Bulimia Anorexia Self-Help: 800-227-4785. Call from 8:30 a.m. to 5 p.m. Provides information regarding bulimia, anorexia, depression, anxiety, and phobias.

Bulimia Anorexia Self-Help Crisis Line: 800-762-3334. Crisis intervention and information 24 hours a day.

National Anorexic Aid Hotline: 614-436-1112. Offers referrals for support groups. Lines open during regular business hours. After business hours you can leave a message.

Support Groups ......

Anorexia and Bulimia Care (ABC): Support groups meet in various locations. A \$20 fee is required to join the Anorexia Nervosa Society of Massachusetts. Call Pat Warner at 259-9767.

**ABC's 7th Annual Eating Disorders Conference: Eating** Disorders — A Multidimensional Perspective, April 22, Boston Park Plaza Hotel. The fee is \$25 for members, \$40 for non-members. Call 259-9767 for information and tickets.

The Hanneman Hospital Eating Disorder Support Group: Meets from 9:30 to 11:30 a.m. on the third Saturday of each month (except August) at Christ Church, 1 Garden Street, Harvard Square, Cambridge. The meetings are free and open to the public.

Mass General Hospital: Call Darcy Andrews at 726-2724 for more

Overeaters Anonymous: Call 641-2303 for more information.

Treatment Programs .....

(Generally, these programs include an initial evaluation, follow-up therapy, and support groups. Fees vary. Most may be covered by medical insurance.)

Behavior Associates: 262-9116.

Bullmia Group: Cambridge Hospital, 498-1000.
The Anorexia Nervosa and Associated Disorders Clinic at The Children's Hospital: 735-7178. Offers outpatient care for ages 12 to 21. Inpatient treatment also available for those age 18 or under

The Delphi Center: Quincy, 786-0137.

Eating Disorders Educational Forum at Newton-Wellesley Hospital: An educational program for the family and friends of eating-disorder sufferers. The fee is \$5 per peson. Call 243-6157 for dates and times.

Feeding Ourselves, Inc.: Arlington, 661-3727.

Francis Stern Nutrition Center: Tufts New England Medical Center, 956-5273.

Mass General Hospital: Offers outpatient treatment and inpatient crisis intervention. Call Darcy Andrews at 726-2724 for more

**Newton-Wellesley Hospital Eating Disorders Program:** 243-6157.

- Marianne McEvoy

shades drawn because I didn't want to see the spring, all that growth. Late in the afternoon, I went for a walk around the Brown University campus. Students were all over the place, sunburned, lounging on the grass, playing frisbee. I watched a couple in khaki shorts and white T-shirts walk past, holding hands. I felt so alien and so alone I couldn't stand it. I went home and sat in the living

room and looked out the window at an apple tree that was blossoming. The disparity between my life and other people's lives seemed so great I wanted to lie down and die.

But most of the time, I denied it all. I was cold all the time, even on warm days, and I denied that. I had dizzy spells, I'd stand up and lose my vision, and I denied that. I didn't menstruate for two and a

half years, and I denied that. I was 23, 24, then 25 years old and I had virtually no close friends, only the most superficial social life, certainly no sex life — and I denied that, too. I could live with the isolation. I could live with the profound boredom of thinking about nothing but my weight. But I could not live with losing control. I got used to being depressed.

I thought of the good days as "concave days." My hip bones would jut out a full inch on either side and I could run my hand across my stomach and follow the curve inward. When I took a deep breath and sucked in my stomach, I could see my whole rib cage. I found that

extremely relieving.

At night, I often took a bath before my dinner. As I settled down in the water, I would examine my legs and arms and shoulders. I would ring the top of each thigh in my hands to make sure my thumb and index finger could meet around them. I'd run a finger against the bones that stuck out on my chest, press my forefinger along my collar bone on either side, examine the points of bone that ran up under the skin on my shoulders.

I never actually thought of myself as "thin" or "fat." On good days, I just felt angular. And even though my stomach throbbed, pulling inward in little aches, the sharp, angular feeling was a comfort. It meant I'd made it. I'd won.

This is how I ate dinner: At 10 minutes to nine, I would reach out to the ledge outside my window, pull out the baggie, and bring it to my bed. From my desk drawer, I'd get out a small china saucer and a knife, and then I'd settle down in front of the TV. I never ate before nine o'clock — any earlier would have meant exchanging anticipation for an unbearable longing for morning; it was easier to eat late, knowing I could just fall asleep afterward.

At nine I would start to slice the apple: first into quarters, then into eighths, then 16ths. I lined these slices around the saucer, forming a perfect circle, then moved to the cube of cheese. With the same precision, I sliced it into 16 slivers, paper-thin almost, and placed a sliver on each piece of apple. Then, one by one, I cut each slice of apple and cheese in half and took it to my mouth. I ate each fragment in exactly the same way, nibbling the corner of the fruit first, forming it into the same shape as the square of cheese, then eating the apple and cheese together, edge by edge, until nothing remained but a tiny square center, saved for last.

I ate slowly enough for each fragment to last four minutes. The ritual lasted two

When it was over, I would wash the saucer and knife, put them back in my drawer and get into bed. And then I would lie there in the dark, thinking about the bagel I'd eat in the morning, and hoping that the next day would be a good day, too.

A woman I know who's recovered from an eating disorder once told me, "At some point, I just decided: I'd rather be fat than crazy." At some point, the damage you've wrought — on your life, your happiness, your relationships — simply becomes too clear. At some point, usually after you've been in therapy for years and made all the intellectual connections about what the behavior means and what you're trying to accomplish with it, you begin to accept that it isn't working, it just isn't working. And at some point, the obsession becomes so thoroughly, deeply, profoundly boring that you simply have no choice: you just can't do it anymore; you have to find other ways to cope.

Today, my weight stable and the bulk of this behind me, I see women re who have not learn cope. I see them at the beach in the summer, legs like sticks on the sand. I see them running along the banks of the Charles River, their faces gaunt and grim as those of prisoners. I want to stop them in their tracks and shake them. I want to say: "I know where you are, I know what you're doing, and believe me, it doesn't work." But I know they have to see that by themselves. And I know some of them never will.

I didn't start to recover until I left Providence, in the fall of 1984, and moved to Boston. That, at least, was a symbolic move, physically leaving the

### Books to order

For readers who would like to learn more about eating disorders, here is a list of some of the more insightful studies on the subject.

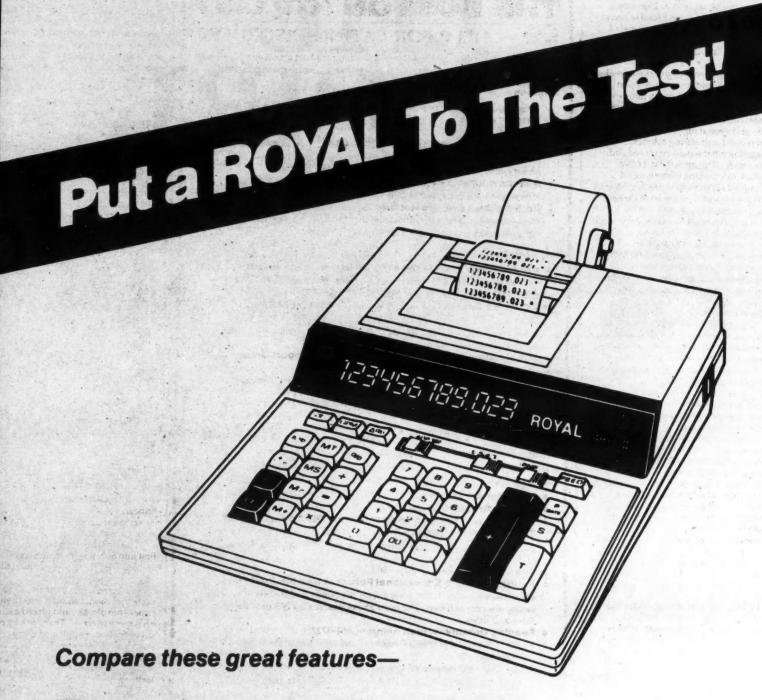
The Golden Cage: The Enigma of Anorexia Nervosa, by Hilde Bruch (Harvard University Press, 1978). A compassionate account of anorexia by the late Hilde Bruch, a psychiatrist at the Baylor College of Medicine who treated hundreds of anorexic patients during the course of her practice, emerging as one of the foremost authorities

Conversations with Anorexics, by Hilde Bruch (Basic Books, 1988). Bruch's last book, completed shortly before her death, in 1984, this work focuses on the treatment of anorexia through case studies from her practice.

The Obsession: Reflections on the Tyranny of Slenderness, by Kim Chernin (Harper & Row, 1982). A partly historical, partly sociological, and very thoughtful look at the cultural and psychological forces that make women vulnerable to pressures to be thin and put them at risk for developing eating disorders.

The Hungry Self: Women, Eating and Identity, by Kim Chernin (Random House) 1985). In this work, Chernin expands on some of the themes she explored in The Obsession, broadening her perspective to take into account the ways that pressures around success and body image affect a broad range of women, from those who count calories to those who go on to develop more-serious disorders.

Hunger Strike: The Anorectic's Struggle as a Metaphor for Our Age, by Susie Orbach (Norton, 1985). A feminist perspective on anorexia, emphasizing the cultural significance of eating disorders in particular and women's preoccupation with food in



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# THE FATGIRL

by Andre Dubus

Her name was Louise. Once when she was sixteen a boy kissed her at a barbecue; he was drunk and he jammed his tongue into her mouth and ran his hands up and down her hips. Her father kissed her often. He was thin and kind and she could see in his eyes when he looked at her the lights of love and pity.

It started when Louise was nine. You must start watching what you eat, her mother would say. I can see you have my metabolism. Louise also had her mother's pale blonde hair. Her mother was slim and pretty, carried herself erectly, and ate very little. The two of them would eat bare lunches, while her older brother ate sandwiches and potato chips, and then her mother would sit smoking while Louise eyed the bread box, the pantry, the refrigerator. Wasn't that good, her mother would say. In five years you'll be in high school and if you're fat the boys won't like you; they won't ask you out. Boys were as far away as five years, and she would go to her room and wait for nearly an hour until she knew her mother was no longer thinking of her, then she would creep into the kitchen and, listening to her mother talking on the phone, or her footsteps upstairs, she would open the bread box, the pantry, the jar of peanut butter. She would put the sandwich under her shirt and go outside or to the bathroom to eat it.

Her father was a lawyer and made a lot of money and came home looking pale and happy. Martinis put color back in his face, and at dinner he talked to his wife and two children. Oh give her a potato, he would say to Louise's mother. She's a growing girl. Her mother's voice then became tense: If she has a potato she shouldn't have dessert. She should have both, her father would say, and he would reach over and touch Louise's cheek or

hand or arm.

In high school she had two girl friends and at night and on weekends they rode in a car or went to movies. In movies she was fascinated by fat actresses. She wondered why they were fat. She knew why she was fat: she was fat because she was Louise. Because God had made her that way. Because she wasn't like her friends Joan and Marjorie, who drank milk shakes after school and were all bones and tight skin. But what about those actresses, with their talents, with their broad and profound faces. Did they eat as heedlessly as Bishop Humphries and his wife who sometimes came to dinner and, as Louise's mother said, gorged between amenities? Or did they try to lose weight, did they go about hungry and angry and thinking of food? She thought of them eating lean meats and salads with friends, and then going home and building strange large sandwiches with French bread. But mostly she believed they did not go through these failures; they were fat because they chose to be. And she was certain of something else too: she could see it in their faces: they did not eat secretly. Which she did: her creeping to the kitchen when she was nine became, in high school, a ritual of deceit and pleasure. She was a furtive eater of sweets. Even her two friends did not know her secret.

Joan was thin, gangling, and flatchested; she was attractive enough and all she needed was someone to take a second look at her face, but the school

was large and there were pretty girls in every classroom and walking all the corridors, so no one ever needed to take a second look at Joan. Marjorie was thin, too, an intense, heavy-smoking girl with brittle laughter. She was very intelligent, and with boys she was shy because she knew she made them uncomfortable, and because she was smarter than they were and so could not understand or could not believe the levels they lived on. She was to have a nervous breakdown before earning her PhD in philosophy at the University of California, where she met and married a physicist and discovered within herself an untrammelled passion: she made love with her husband on the couch, the carpet, in the bathtub, and on the washing machine. By that time much had happened to her and she never thought of Louise. Joan would finally stop growing and begin moving with grace and confidence. In college she would have two lovers and then several more during the six years she spent in Boston before marrying a middle-aged editor who had two sons in their early teens, who drank too much, who was tenderly, boyishly grateful for her love, and whose wife had been killed while rock-climbing in New Hampshire with her lover. She would not think of Louise either, except in an earlier time, when lovers were still new to her and she was ecstatically surprised each time one of them loved her and, sometimes at night, lying in a man's arms, she would tell how in high school no one dated her, she had been thin and plain (she would still believe that: that she had been plain; it had never been true) and so had been forced into the weekend and night-time company of a neurotic smart girl and a shy fat girl. She would say this with self-pity exaggerated by Scotch and her need to be more deeply loved by the man who held

She never eats, Joan and Marjorie said of Louise. They ate lunch with her at school, watched her refusing potatoes, ravioli, fried fish. Sometimes she got through the cafeteria line with only a salad. That is how they would remember her: a girl whose hapless body was destined to be fat. No one saw the sandwiches she made and took to her room when she came home from school. No one saw the store of Milky Ways, Butterfingers, Almond Joys, and Hersheys far back on her closet shelf, behind the stuffed animals of her childhood. She was not a hypocrite. When she was out of the house she truly believed she was dieting; she forgot about the candy, as a man speaking into the office dictaphone may forget the lewd photographs hidden in an old shoe in his closet. At other times, away from home, she thought of the waiting candy with near lust. One night driving home from a movie, Marjorie said: "You're lucky you don't smoke; it's incredible what I go through to hide it from my parents." Louise turned to her a smile which was elusive and mysterious; she yearned to be home in bed, eating chocolate in the dark. She did not need to smoke; she already had a vice that was insular and destructive.

She brought it with her to college. She thought she would leave it behind. A move from one place to another, a new room without the haunted closet shelf, would do for her what she could not do for herself. She packed her large dresses and went. For two weeks she was busy with registration, with shyness, with classes; then she began to feel at home.

Her room was no longer like a motel. Its walls had stopped watching her, she felt they were her friends, and she gave them her secret. Away from her mother, she did not have to be as elaborate; she kept the candy in her drawer now.

The school was in Massachusetts, a girls' school. When she chose it, when she and her father and mother talked about it in the evenings, everyone so carefully avoided the word boys that sometimes the conversations seemed to be about nothing but boys. There are no boys there, the neuter words said; you will not have to contend with that. In her father's eyes were pity and encouragement; in her mother's was disappointment, and her voice was crisp. They spoke of courses, of small classes where Louise would get more attention She imagined herself in those small classes: she saw herself as a teacher would see her, as the other girls would; she would get no attention.

The girls at the school were from wealthy families, but most of them wore the uniform of another class: blue jeans and work shirts; and many wore overalls. Louise bought some overalls, washed them until the dark blue faded, and wore them to classes. In the cafeteria she ate as she had in high school, not to lose weight nor even to sustain her lie, but because eating lightly in public had become as habitual as good manners. Everyone had to take gym, and in the locker room with the other girls, and wearing shorts on the volleyball and badminton courts, she hated her body. She liked her body most when she was unaware of it: in bed at night, as sleep gently took her out of her day, out of herself. And she liked parts of her body. She liked her brown eyes and sometimes looked at them in the mirror: they were not shallow eyes, she thought; they were indeed windows of a tender soul, a good heart. She liked her lips and nose, and her chin, finely shaped between her wide and sagging cheeks Most of all she liked her long pale blonde hair, she liked washing and drying it and lying naked on her bed, smelling of shampoo, and feeling the soft hair at her

neck and shoulders and back.

Her friend at college was Carrie, who was thin and wore thick glasses and often at night she cried in Louise's room. She did not know why she was crying. She was crying, she said, because she was unhappy. She could say no more. Louise said she was unhappy too, and Carrie moved in with her. One night Carrie talked for hours, sadly and bitterly, about her parents and what they did to each other. When she finished she hugged Louise and they went to bed. Then in the dark Carrie spoke across the room: "Louise? I just wanted to tell you. One night last week I woke up and smelled chocolate. You were eating chocolate, in your bed. I wish you'd eat it in front of me, Louise, whenever you feel like it."

Stiffened in bed, Louise could think of nothing to say. In the silence she was afraid Carrie would think she was asleep and would tell her again in the morning or tomorrow night. Finally she said Okay. Than after a moment she told Carrie if she ever wanted any she could

feel free to help herself; the candy was in

the top drawer. Then she said thank you.
They were roommates for four years and in the summers they exchanged letters. Each fall they greeted with embraces, laughter, tears, and moved into their old room, which had been stripped and cleansed of them for the summer. Neither girl enjoyed summer. Carrie did not like being at home because

her parents did not love each other. Louise lived in a small city in Louisiana. She did not like summer because she had lost touch with Joan and Marjorie; they saw each other, but it was not the same She liked being with her father but with no one else. The flicker of disappointment in her mother's eyes at the airport was a vanguard of the army of relatives and acquaintances who awaited her: they would see her on the streets, in stores, at the country club, in her home, and in theirs; in the first moments of greeting, their eyes would tell her she was still fat Louise, who had been fat as long as they could remember, who had gone to college and returned as fat asever. Then their eyes dismissed her, and she longed for school and Carrie, and she wrote letters to her friend. But that saddened her too. It wasn't simply that Carrie was her only friend, and when they finished college they might never see each other again. It was that her existence in the world was so divided; it had begun when she was a child creeping to the kitchen; now that division was much sharper, and her friendship with Carrie seemed disproportionate and perilous. The world she was destined to live in had nothing to do with the intimate nights in their room

In the summer before their senior year, Carrie fell in love. She wrote to Louise about him, but she did not write much, and this hurt Louise more than if Carrie had shown the joy her writing tried to conceal. That fall they returned to their room; they were still close and warm, Carried still needed Louise's ears and heart at night as she spoke of her parents and her recurring malaise whose source the two friends never discovered. But on most weekends Carrie left, and caught a bus to Boston where her boyfriend studied music. During the week she often spoke hesitantly of sex; she was not sure if she liked it. But Louise, eating candy and listening, did not know whether Carrie was telling the truth or whether, as in her letters of the past summer, Carrie was keeping from her those

delights she may never experience.

Then one Sunday night when Carrie had just returned from Boston and was unpacking her overnight bag, she looked at Louise and said: "I was thinking about you. On the bus coming home tonight." Looking at Carrie's concerned, determined face, Louise prepared herself for humiliation. "I was thinking about when we graduate. What you're going to do. What's to become of you. I want you to be loved the way I love you. Louise, if I help you, really help you, will you go

I help you, really help on a diet?"

Louise entered a period of her life she would remember always, the way some people remember having endured poverty. Her diet did not begin the next day. Carrie told her to eat on Monday as though it were the last day of her life. So for the first time since grammar school Louise went into a school cafeteria and ate everything she wanted. At breakfast and lunch and dinner she glanced around the table to see if the other girls noticed the food on her tray. They did not. She felt there was a lesson in this, but it lay beyond her grasp. That night in their room she ate the four remaining candy bars. During the day Carrie rented a small refrigerator, bought an electric skillet, an electric broiler, and bathroom scales.

On Tuesday morning Louise stood on the scales, and Carrie wrote in her Continued on page 12

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#### Restaurants Troyka Borscht league

1154 Mass Ave, Harvard Square, Cambridge, 864-7476. Open Monday through Friday from 11:30 a.m. to 9 p.m.; Saturday and Sunday from 1 to 8 p.m. No credit cards. No liquor. Access up seven steps from

by Robert Nadeau

with the slight abatement of political conflict Russia, America looks East for a new source of con-sumer sensations. Ours is a country fascinated with any newly topical culture but apt to absorb it on our own terms — by eating it, wearing it, dancing to it, or using it decoratively in our cluttered homes. It is my sad duty to report that Russian food is not going to be supplanting pizza in America's shopping malls. (For the record, I like the hats, don't think much of the posters, and wish you luck with the dances.)

I hope the Cold War is really going to end, and that all the missiles can be destroyed, along with some of the warheads. But in culinary terms, the opening of Russia will be a minor event next to the opening of China, which happened to be only the secondmost-important gastronomic event of the Nixon years, following the prolongation of the war in Southeast Asia. That siege eventually gave us a host of Thai and Vietnamese restaurants, arguably the best culinary outcome of any American foreign policy since World War II.

I don't think that Russia mania will do our food much harm, and Russian immigrants, particularly those who have learned to cook over here, will work their way through the restaurant business like everyone else. Troyka, the third and most modest Russian restaurant to open in Boston, has a definite niche in Harvard Square as a clean little café with prices that are practically socialistic. Although the food isn't exciting, it has its moments, and there won't be any jokes until the

Troyka is small enough to be a mom-and-pop operation, but, as the name suggests, there are three partners. The initial menu is short: four soups, three pirogi, three entrees, and the selection of salads, deserts, coffees, boutique sodas, and teas without which no student restaurant can prosper. A few blackboard specials promise further explorations.

We sampled three of the soups (\$1.95) and found them uniformly thin until we added the cup of real sour cream invariably served on the side. The borscht is plain beet, served hot with some chopped dill on top. It is not sweetened like the Polish-Jewish-style borscht I was raised on, but it was not so hearty as my idea of hot borscht, which could use a potato, if not a meat stock.

Cabbage soup was similarly lacking in the stock department, though it had been oversalted in compensation. More dill, some carrot, and the sour cream saved it somewhat.

The best of the soups I tasted was the mushroom. Although the broth was not powerfully flavored, it was sippable, and the bowl was reasonably filled with sliced fresh mushrooms, dill, and rice. These soups may well be authentic; there is a tradition of improvised "hatchet soups" in Russia, but printed sources, in-cluding a Soviet-published cookbook in English, imply that Russian soups were always well-flavored or thickened or both.

Pirogi are a strength of this kitchen, which makes them from excellent puff pastry. Here is a Russian food that could compete successfully with the "croissant sandwich" in our urban marketplaces. With prices starting at 95 cents for the cabbage pirog, one can make a very indulgent meal out of two or three. The traditional arrangement is a light meal of soup 'n' pirog.

The cabbage pirogi were out of stock on our visit. The mushroom (\$1.10, \$2.90 with soup) filling is exquisite, with a rich flavor like that of beef marrow. The meat

filling (\$1.25, \$3.15 with soup) is almost certainly beef, minced fine and cooked to the point of dryness — so the puff pastry won't get soggy — and flavored like the usual meat knish, of

which it is certainly the origin.

The most elaborate main dish served at Troyka was a blackboard special, Cornish hen (\$6.95). Game birds have great prestige in Russia, and this would have been served as a platter with a grouse or a couple of quail in the mother country. Un-fortunately, the "Rock Cornish game hen" is not a game bird at all but a diminutive cross between two standard varieties of domestic chicken: White Rock and Cornish. Thus it tastes just as dull as regular American chicken, and the half-hen baked here dried out. The shame of it is that the rest of the plate was rather good: a stuffing "pâté" flavored like a fine matzoh ball, yellow pilaf with almonds, and a big pile of creamy sautéed mushrooms. Also included were a slice of lemon and the usual side cup of sour cream - this time whipped to a provocative, slightly salty sauce. A bread basket full of warmed pita breads came on the

· The other blackboard special we tried, meat pie (\$4.95), seemed quite Russian and quite good. It was mostly a rich potato pie with a thin layer of meat in the middle. Served with sautéed chopped mushrooms, lemon, and sour cream, this managed to be both hearty and not overly filling.

The regular menu has a "chicken troyka" (\$4.95) with tomato-and-coriander sauce that looks like a best buy. I tried the entree order of kasha (\$2.95). This

was a simple bowl of steamed, whole-grain buckwheat, with a cup of milk on the side - none of the egg or mushroom or noodles of the elaborate "kasha varnishkes." Such simple kasha looks like breakfast to us, but it is true Russian peasant food for all occasions. It also suits our notion of "health food."

Troyka has no vodka or kvass license. The drinks are Snapple natural sodas, coffee, tea, and herbal tea.

Desserts (\$1.50) are hard to beat at the price. The "Margerita" is a cake with meringue layers. You would expect a Russian cake to be highly decorated, and this one doesn't disappoint, with pinksugary flowers and ... multicolored jimmies! It tastes more like sugar than anything else, but it's a mighty fancy piece of cake for the money. "Versaccio" is a cake layered with chocolate cream, also decorated with jimmies. The carrot cake is Harvard Square standard, with a few more walnuts, a little more cream frosting, and a little less spice than some.

The service, provided by an appropriately accented young woman, is just fine. Decor suggests that the partners aren't very nostalgic for the Soviet Union, or left so quickly that they couldn't bring out much: a doll, a toy samovar. Mostly we are looking at bare wood floors, bare white walls, and a neon sign that says Troyka." Reflected sound could become a problem.

I'm not suggesting a picture of Gorby or anything like that, but the college crowd does like to fantasize, and a few tourist posters would help sell the soup, as we say in the West.

## The Pho RESTAURANT GU

This directory is not like other restaurant listings. These are honest evaluations, distilled from our full-length reviews by Robert Nadeau. Every restaurant listed is recommended as

being among the best of its type in its area.

The date appearing at the end of each entry indicates the year and month of review. Price range is rounded to the nearest dollar and is the range quoted for entrees, unless followed by "ac," indicating à la carte. Bear in mind some menus change seasonally.

#### RECENTLY REVIEWED

ton Sail Loft, One Memorial Drive, Kendall Sq., Cambridge, 225-3888. Mon-Wed, 11:30 a.m.-10 p.m.; Thurs. and Fri. 11:30 a.m.-11 p.m.; Sat. 5-11 p.m.; Sun. noon-10 p.m. AE, DC, MC and Visa. Full bar. \$5-12.

Cheap alternative to the two fancier seafood restaurants in Kendall Square. Good, generous fried seafood platters, with calamar generous fried seafood platters, with calamari and clams the most outstanding. Good blackened tuna and some of the cheapest lobsters in town. Atmosphere takes an expensive view, a bit of nostalgia, a large bar and makes something crowded and informal enough for students or large groups. (12/88) Davio's Carés, 204 Washington St., Brookline Village, 738-4810. Sun.-Thurs. 11:30 a.m.-3 p.m. and 5-10:30 p.m.; Fri. and Sat. 11:30 a.m.-3 p.m. and 5-11 p.m. All credit cards. Full bar. Access up two steps from cards. Full bar. Access up two steps from sidewalk level and most dining space up a full flight of stairs. Valet parking, \$11-20. YUPPIE CLIENTELE FINDS REMARKABLY

GOOD NORTHERN ITALIAN FOOD IN CON-VERTED IRISH PUB is the headline. The story praises gourmet pizzas, salads, veal chops, braised lamb shanks, rib steaks, a vegetable garnish like a Renaissance harvest painting, and a superlative decaf espresso and cappuccino. There's a sidebar about crowding and noise, but that's just what some of you want, isn't it? Kind of dressy, like Newbury Street

E.B. A Rendez-Vous, 152A Columbia St., Cambridge, 661-8858. Daily 11 a.m.-11 p.m. No credit cards. No liquor. \$6-8. Cambridge's second Haitian restaurant.

Cheap and very filling with serious portions of meat, fried plantains, and rice and beans. Only one sauce, but it's a good, mild tomato Only one sauce, but it's a good, must towns sauce that moistens plenty of rice and stews up with goat, chicken, conch, or beef. Get in Sundays for the rich, savory, peppery squash soup. If you're new to Haitian food, fried pork or fried fish are fau:iliar and delicious. The only problem is that three days lates way're humers again (12/88). days later you're hungry again. (12/88).

**Giannino's,** Charles Sq. (behind the Charles River Hotel), Cambridge, 576-0605. Daily 11:30 a.m.-final seating at 10 p.m. AE, DC, MC, Visa. Full bar. \$15.50-24.50.

DC, MC, Visa. Full bar. \$15.50-24.50.

A fine luxury restaurant with some Italian touches, less intense and expensive than Rarities in the same complex. If gournet dining makes you feel pressured. Giannino's offers many of the same thrills without the pressure. Have fancy soups or salads, the misnamed couliblac of roast duckling, grilled tuna, or familiar-sounding Italian dishes Frenchified. Enticing array of desgerts. (11/88) Grazie, 275 Washington St., Newton Corner, 332-2932. Mon. -Thurs. 11:30 a.m.-3 p.m. and 5-10 p.m.; Fri. 11:30 a.m.-3 p.m. and 5-11 p.m.; Sat. 5-11 p.m.; Sun. 4-9 p.m. All credit cards. Full bar. \$7-10.

A new-type family restaurant, with all the

A new-type family restaurant, with all the glories of suburban Italian food except decent tomato sauce, in mod surroundings. Your tomato sauce, in mod surroundings, Your children can crayon on the paper table coverings and eat cheap, while you can dine copiously, cheaply, and well on Sicilian grilled tomato salad, fried squid, gournet pizza, and six shapes of al dente pasta in a variety of sauces. Don't miss the grilled shrimp and vegetables and the cannoli tinged with anise. Huge and sometimes lead (11/88) with anise. Huge and sometimes loud. (11/88) Hanmiok, 351 Washington St., Bright Center, 782-2090. Mon.-Sat. noon-2:30 p. and 4-10 p.m. MC, Visa. No liquor. Fr parking after 5 p.m. in lot behind the building. \$6-23.

Korean-owned, but the Japanese food is somewhat better. Credible sushi, crispy fresh tempura, good soup and seafood. On the somewhat better. Credible susmi, crispy fresh tempura, good soup and seafood. On the Korean side, our reviewer liked the jungol, a

dinner soup filled with vegetables and fish or beef, livened up with red pepper. (12/88) Indian Delight, 483 Cambridge St., Allston, 782-0021. Mon.-Sat. 11:30 a.m.-10:30 p.m.; Sun. 5-10 p.m. AE, MC, Visa. No liquor. Access up a one-inch bump from sidewalk level. 86-10 (ac). Access up a one level. \$6-10 (ac).

Modest storefront with some of the best northern-Indian food around. The province of Punjah keeps coming up on this menu. That

neans excellent tandoori (grilled) meats, rich lamb do piaza, tangy chicken pishori, and a good list of vegetarian dishes, some new to the area. Also swell fried appetizers and soups, flatbreads, and real basmati rice. Soups, hatoreads, and real basman rice. Desserts only average, and the Indian restaurant average on desserts is poor.(12/88)

Pistachlo's, 50 Church Sc., Harvard Square, Cambridge, 497-5488. Mon.-Thurs. 5-10 p.m.; Fri. 5-11 p.m.; Sat. 11 a.m.-4 p.m. and 5-11 p.m.; Sun. 11 a.m.-4 p.m. and 5-9 p.m. Full bar. AE, MC, Visa. \$11-15.

Excellent seaford in a difficult middle.

p.m. Full bar. AE, MC, Visa. \$11-15.
Excellent seafood in a difficult middle-brow format. First good seafood bouilabaisse in a whale's age. Also fine trio of grilled sausage, shrimp and scallion pancakes, blue-fish oriental. Wine sold by the glass and in two-ounce tastes. Good service, but loud, smoky, and uncomfortable location. (11/88) - Sawarin, 195 Concord St. (Route 126), Framingham, (508) 875-4167. Mon.-Fri. 11:30 a.m.-2 p.m. and 5-10 p.m.; Sat. 5-10 p.m. No credit cards; local checks, No liquor. \$7-9.

New England's best, and only, Czech restaurant. Savory food, filling and cheap, cheap, cheap, cheap toward zivan skewer, services and sold services of the day is consistently superb. Gravitate toward zivan skewer.

Gravitate toward zivan skewer reaction dishes, Wiener schnitzel, sides of cabbage, dumplings, mushrooms. Desaerts are fair, but coffee and tea need work.(1/89) Startings' Carlé and Bladdic's, 342 Long-wood Ave., Brookline, 232-9770, 232-9771. Mon.-Sat. 7-11 a.m., 11:30 a.m.-2:30 p.m. and 3730-10 p.m. Sun. 7-11 a.m. 11:30 a.m.-2:30 p.m. and m. 2:30 p.m. sides of the control of th 530-10 p.m.; Sun. 7-11 a.m., 11:30 a.m.-2:30 p.m. and 5:30-9 p.m. (Medici's as above, but lunch and dinner only.) All credit cards. Full bar. Validated parking. (Medici's) \$15-21. Attempting a fine Italian restaurant in the hospital area runs against the psychology of both medical personnel and families of patients: each wants to escape the location.

patients; each wants to escape the location and the other. That leaves a fine, undiscovered Italian restaurant for the rest of us. Sterling's Café is a bar with good but bland food, except where it grabs things Medici's kitchen. More business and better desserts will help.(1/89)

Tokyo, 307 Fresh Pond Parkway, West idge, 876-6600. Mon.-Fri. noor and 5-10 p.m.; Sat. noon-2 p.m. and 5-11 p.m.; Sun. 4:30-9:30 p.m. All credit cards. Full bar.

Big broad-menu lapanese restaurant with a variety of table arrangements and menu categories. What's new and different is the yakitori bar, serving a variety of barbecued chicken dishes. The chicken meatballs with onion go down especially well, with or without beer or sake. Sushi, soup-stews, sukiyaki and tempura all checked out very good, not great, and somewhat expensive. Fine service. Wear your sharp socks and reserve the tatami tables.(1/89)
224 Boston Street, 224 Boston St., Dorchester, 265-1217. Tues.-Sun. 5:30-10

p.m.; Sunday (brunch) 10:30 a.m.-2:20 p.m. No credit cards; checks accepted. Beer and wine. Access up two steps from sidewalk level. \$9-13.

level. \$9-13.

The yuppie neighborhood grill comes to the corner of North Dorchester, South Boston, and Roxbury. It becomes cheaper, with an outstanding spread of \$3 desserts. Better sauces than most, especially the mussels in garlic, the wine-and-cream sauce, and the lime mayonnaise that accompanies the fish cakes. Despite only 12 tables, we also enjoyed a tireless pianist. Actual grilling isn't perfect, but this one is a check-rated "best buy." (11/88)

#### AMERICAN/REGIONAL

Cityside Restaurant and Bar, 200 Brookline Ave., Boston, 266-8282. Mon.-Fri. 11:30 a.m.-10 p.m.; Sat. and Sun. 11 a.m.-11

11:30 a.m.-10 p.m.; Sat. and Sun. 11 a.m.-11 p.m. Bar open longer hours at night. AE, MC, Visa. Full bar. No wheelchair access. 59-12. Fun food, from fried appetizers to ribs, nachos, quiche, omelettes, seafood, sandwiches, pasta, onion soup, and salads, all done reliably at admirable prices. (11/87) Dovecrost Indiam Restaurent, Summit Rd., Arcadia Village, Exeter, RI, (401)539-7795. Daily 11:30 a.m.-9 p.m. AE, MC, Visa. Full bar. Up two steps from street level; one step is ramped. \$6-9 (ac). Southern New England's best-known. Native American eating place. A standard

Southern New England's best-known Native American eating place. A standard American menu of steaks, chops, and seafood leavened with hearty vegetable dishes, a daily game special, and a lot of old-fashioned New England food. Great clear-broth chowder, Johnny cakes with sausages, tunky quashop one, fine fried sausages, funky quahog pie, fine fried chicken, and Indian pudding. Friendly, casual service; rustic, but not an anthropological experience (7/88) .

Central Sq., Cambridge, 876-1655, 492-9723. Tues.-Fri. 11:30 a.m.-2 p.m. and 6-10 p.m.; Sat. and Sun. 6-10 p.m. AE, MC,

Visa. Full bar. Up six steps. \$12-15. Modern bohemia: the music is Esther Phillips; the food is Loud Grill. Try the rnings; the tood is Loud canil. Ity the homemade sausages, red-hot conch stews, grilled ribs, or anything spicy and/or neo-Caribbean. No desserts, but good coffee and live jazz later. (11/87)

Just Bar-S-Q, 1294 Blue Hill Ave., Mattapan, 296-9508. Thurs. 1-9 p.m., Fri.-Sat. 1 p.m.-midnight. No credit cards. No liquor. Takent and carefine only.

liquor. Takeout and catering only.

Best barbecued ribs in Boston. As you might expect, it's a takeout with weird hours in a fringe neighborhood. Worth all hassles. (3/88)

Delectable "Rumanian" postrami sand-wich, an endangered species in the Boston

11;30 a.m.-10 p.m.; Sat. 5-10 p.m. No credit

11:30 a.m. 10 p.m.; Sat. 3-10 p.m. No credit cards. Local checks. Beer and wine. \$8-17. Mako shark and blackened redfish in a meat-and-potatoes neighborhood. Cheap lobster specials, solid fried fish, good fried, potatoes, and plenty of butter and garlic where it counts, such as on the shrimp on linguim. Desserts, decor, service, and many of the customers are strictly casual. Dress dress, set in (8/98)

or the customers are strictly casual. Dress down; eat up.(8/88)

Pepparcorn's, 154 Prospect St., Cambridge, 661-2022. Tues, Thurs. 11:30 a.m.-10 p.m.; Fri. 11:30-10:30 p.m.; Sat. 5-10:30 p.m.; Sun. 10 a.m.-2:30 p.m. (brunch). MC, Visa. Full Bar. Access up a two-inch bump from sidewalk level. \$5.50.10 \$5.50-10.

Despite trendy (and delicious) Samuel Adams beer on tap, this is a real American meat-and-potatoes bar and grill with food good enough to take out. Definitive burgers, marinated "char-grilled beef tips" and an excellent seafood casserole (actually nore of a mixed bake). (6/88)

Redbones, 55 Chester St., Davis Sq., Somerville, 628-2200. Tues.-Thurs. 4:30-10 p.m.; Fri. and Sat. 4:30 to midnight; Sun. 4:30-10 p.m. No credit cards. Full bar.

4:30-10 p.m. No credit cards. Pull ball. \$8-13.

Good barbecue in a great post-collegiate hangout. Recommended: Georgia pulled pork, sausage of the day, Memphis rack. Strong appetizers and desserts make it grazeable, too. (5/88)

Serendipity 3, 120 South Market Building. Faneuil Hall Marketplace, Boston, 523-2339, Mon.-Wed. 11:30 a.m.-11 p.m.; Thurs.-Sat. 11:30 a.m.-12:30 p.m.; Sun.

Thurs.-Sat. 11:30 a.m.-12:30 p.m.; Sun. 10:30 a.m.-10 p.m. All credit cards. Full bar. Bar and some tables up a two-inch bump from sidewalk level; most tables either up

or down a full flight of stairs. \$5-12.

If you like T.G.I. Friday's, this place has less energy and decor but better food and per jokes. How about naming a frozer drink a "Klwi Herman"? Giant menu is a square yard of cute food, some of it good: fried zucchini, blue-corn nachos with goat cheese, burgers, seafood, and "Ftatateeta's toast" (a blintz-like concoction). Some weak spots too, but all of it edible and

conversation making. (8/88) Stan Salter's Village Dell, 643 VFW Parkway, West Roxbury, 327-2260. Sun.-Wed. 8 a.m.-10 p.m.: Thurs.- Sat. 8 a.m.-11 p.m. No credit cards. Beer and wine, \$6-7

area. Also, comed beef, tongue, hot brisket, kippers and eggs. A Zen master of the steam drawer. (8/88)

Sunest Grill and Tap, 130 Brighton Ave., Allston, 254-1331. Daily 11:30 a.m.-midnight. AE, MC, Visa. Beer and wine. (Bathrooms down a full flight of stairs.) New Jillan's, 1185 River St., Cleary Square, Hyde Park, 361-7799. Mon.-Fri.

\$7-12.

Fair food but an excellent list of American micro-brewery beens. The strong points of the menu are the fried stuff other than potato skins, so have some of that with your beer. (1/88)

#### CHINESE

Aku-Aku, 109 Brookline Ave., Boston Fenway, 536-0420. Open Mon.-Sat. 11:30 a.m.-1 a.m.; Sun. and legal holidays noon-1 a.m. AE, MC, Visa. Full bar. Access up one step. Free parking in rear of restaurant after 4 p.m., except on baseball-game nights. Delivery service within one mile, \$3.50 (\$15 minimum order). \$4.50-19 (ac).

Enjoyable monument to the world that made and loved the movie "South Pacific." Those rum drinks with the paper umbrellas do the job. (2/88)

Genghis Khan, 344 Walnut St., New-tonville, 964-0727 Mon-Thurs. 11:30 a.m.-10 p.m.; Fri. and Sat. 11:30 a.m.-11 p.m.; Sun. 3:30-10 p.m. All credit cards. Full bar. Access up one two-inch bump. \$3-15

Self-styled Mongolian restaurant has the cook-your-own Mongolian hot pot and a tastier dish where you can grill your own food at the table. Otherwise a very respectable Mandarin-Szechuan res-

respectable Mandarin-5zecnuan restaurant. (12/87)

Nobie House, 1306 Beacon St., Coolidge Corner, Brookline, 232-9580, Mon.-Thurs. 11:30 a.m.-midnight; Fri. and Sat. 11:30 a.m.-1 a.m.; Sun. noon-midnight. AE, MC, Visa. Full Bar. \$6-15 (ac).

Visa. Full Bar. \$6-15 (ac).

According to our reviewer, "some dishes are outstanding, and the decor and service are the best ever offered by a local Chinese restaurant in this price range." Recommended: deep-fried calamari, General Gau's chicken (actually better than barbecue), chicken with cashews, and anything moo shi. (6/88)

Saily Ling\*a, Centre St. and Langley Rd., Newton Centre, 332-3600. Sun.-Thurs. noon-245 p.m. and 5:30-9.45 p.m.; Frl. and Sat. noon-2:45 p.m. and 5:30-10:45 p.m. All credit cards. Full bar. No reservations. \$8-15 (ac).

The Newton location of Cambridge's

The Newton location of Cambridge's ultra-luxe Chinese restaurant is merely a pleasant place with upscale decor and service. Excellent pan-fried Peking ravioli, two-course Peking duck. (11/87)

Saschuan Restaurant, 290 Somerville Ave., Union Sq., Somerville, 628-2205. Mon.-Thurs. 11 a.m.-10 p.m.; Fri. and Sat. 11 a.m.-11 p.m.; Sun. 1-10 p.m. Cash only. No liquor. \$5-7.

Small, out-of-the-way Mandarin-Szechuan restaurant with food as good as most in Central Square. Don't miss the exemplary Peking ravioli; try anything moo shi. Some simplified saucés, but everything tastes good and costs little. You'll never wait in line in a Cambridge Chinese restaurant again, (5/88)

#### INDIAN

Delhi Palace, 187A Harvard St., Brookline, 566-9317. Mon.-Thurs. noon-3

Brookline, 566-9317. Mon.-Thurs. noon-3 p.m. and 5-10 p.m.; Fri. and Sat. noon-3 p.m. and 5-10:30 p.m.; Sun. noon-10 p.m. MC, Visa. No liquor. \$6-8 (ac). Neighborhood Indian restaurant with lots of good food for the price. Tandoori items the best. (10/87)

Tag Mahasi of India, 1215 Commonwealth Ave., Allston, 787-2141. Mon.-Sat. 11:30 a.m.-11 p.m.; Sun. buffet brunch noon-3 p.m., dinner 5-11 p.m. MC, Visa. No liquor. \$5-9.

A serious bargain; food is generally quite

A serious bargain; food is generally quite good and plentiful. (4/88)

#### **ITALIAN**

Belle Mondo, Marriott Hotel, Copley Place, 110 Huntington Ave., Boston, 236-5800, ext. 5627. Mon.-Sat. 6-10 p.m. Sun. 11 a.m.-2 p.m. All credit cards. Full her \$16-23.

ar. \$16-23.

Northern Italian menu with enough oman dishes to provide familiarity and nough top-shelf ingredients to justify opley Place prices. Stick with the pastas of a lemals are proposalized. (2/28)

and simpler preparations. (3/85)

Bines, 123 Stuart St., Boston Theater
District, 367-8405. Lunch Mon.-Fri 11:30

District, 367-8405. Lunch Mon.-Fri 11:30 a.m.-2:30 p.m. Dinner Sun.-Wed. 5-9:30 p.m., and Thurs.-Sat. 5-11 p.m. AE, MC. Visa. Beer and wine. 38-15.

The best pre-theater restaurant since the old Houndstooth: tasty food (gournet pizzas, a few grilled dishes and most of a standard Northern Italian menu), quick service, a showy tone, and outstanding proximity to theaters. Good entrees, fine desserts. (4/88)

serts. (4/88) ao Bolla, 240 Newbur St., Back Bay, ston, 536-2626. Sun:-Tues. noon-11 p.m.; Wed.-Sat. noon-midnight. All credit cards. Full bar. No wheelchair access; up full

Brilliant but erratic; mostly brilliant in appetizers and desserts. Outstanding minestrone, good carpaccio. Best main dish was a lunch special. Monster veal parmigiana at dinner. Must haves: strawberries and madeleines, bread mudding berries and madeleines, bread pudding (12/87)

#### LATIN AMERICAN/ CARIBBEAN

Buteco Two, 57 West Dedham St., Villa Victoria, South End. Boston, 247-9249. Mon.-Sat. 11:30 a.m.-11 p.m.; Sun. 4-11 p.m. MC, Visa; Local checks. Beer and rine. \$6-10.

Brazilian restaurant in Puerto Rican-run community housing. Get some fried mani-oc (here it's called mandioca). Good fried plantains (tostones); don't miss the spinach-and-cheese empanadas, the ceviche mixto, or the black-bean soup. FIVE 8 DINE GOOD EATS, CHEAP



Mindy Feldbaum and owner Ben Jeffries: bringing the good ol' days to Modern Times

#### Modern Times Café

he current revival of '60s icons might make one think the decade was all bell-bottoms and flowered shirts. But places like the Modern Times Café are not ersatz nostalgia, they're the real thing, slightly behind their time. The patterned contact paper on the battered wooden pews, the old refrigerator in the back room, the tiny open kitchen in the back, give it the feel of a cross between a '60s-style vegetarian restaurant and a neighborhood bar: funky, homy, the very definition of unpretentious. Indeed, 15 years ago, it actually was a neighborhood bar, and the bulletin board's feminist/New Age inclinations date from the restaurant's years as Bread and Roses, a women's café. Owner Ben Jeffries bought it in 1982, and has tried to preserve its down-to-earth ambience; he not only cooks, but is likely to come out from behind the stove to chuck a customer's new baby under the chin.

The best offerings on the menu are the homemade soups. Two or three varieties are served daily; a small (\$2.75) or large (\$3.25) bowl comes with hearty homemade French bread, and a light eater can make a meal of them. The bread also can be ordered with a pot of boursin cheese for \$4.25. Get there early to catch the daily specials; the portions of bistro fare, such as stewed chicken with lemon over rice, are ample and disappear fast. The most expensive item on the regular lunch menu is the \$6.25 spanakopita; the dinner menu is the same, including at least one vegetarian special and one chicken or fish special. Try the huevos rancheros for Sunday brunch; it's basically a huge omelette fat with cheese and topped with fresh salsa.

Available by the glass are a limited selection of wines, sherry (amontillado and manzanilla), and vermouth as well as a selection of Italian sodas such as tamarind, orzata, and grenadine. And yes, they have smoothies.

Modern Times Café, 134 Hampshire Street, Cambridge, 354-8371. Open Tuesday through Friday from 11:30 a.m. to 11 p.m.; Saturday and Sunday from 9:30 a.m. to 11 p.m. Brunch is served on Saturday until 1 p.m. and on Sunday until 2 p.m.

Favorite entrees: picadinho a carioca (beef stew) and moqueca a baiana (haddock in coconut sauce). On Sat. and Sun., get the feljoada (black-bean stew). (12/87) (Chae Veau Crools, 12/83 Chae) (12/87) (Chae) (Chae

El Rancho, 1126 Cambridge St., Inman Sq., Cambridge, 868-2309. Tues.-Sat. 11 a.m.-9 p.m. No credit cards. No liquor. \$3-7.50.

Boston's six-table Salvadoran restaurant

Boston's six-table Salvadoran restaurant. Incredibly cheap. Some dishes of primarily nostalgic value but we recommend: guacamole, mondongo, camarones en salsa roja, tamales de gallina (chicken-filled tamales), tamales de elote (corn-on-corn), and liquados (fruit drinks). (8/88)

#### LUXURY

Boston Warbor Hotel, 70 Rowes Wharf, Boston Waterfront, 439-7000. Mon.-Thurs.

11:30 a.m.-4 p.m. and 5:30-10 p.m.; Fri. 11:30 a.m.-4 p.m. and 5:30-11 p.m.; Sat. 5:30-11 p.m.; Sun. 10:30 a.m.-2:30 p.m. and p.m. All credit cards. Full Bar.

\$16.25 (ac).

According to our reviewer, "quite the best food Boston has ever been offered with such a good view." Dessert is the outstanding course, though the kitchen, does well with dishes like the medley of three fish in three sauces. Dress up. The decorative theme alludes to nautical decorative theme alludes to nautical proprietorship, with old maps, ship models, dark paneling, and that view. (7/88) Brasserie Les Halles, 300 Faneuil Hall Marketplace, Boston, 227-1272. Daily 11:30 a.m.-3 p.m. and 6-10 p.m. All credit cards.

Wine bar. Elevator access. \$11-22.

Despite the name, a rather fancy French restaurant. Our favorite items: the comrestaurant. Our favorite items: the com-plimentary appetizer of calamata-olive pâté on garlicked crouton, two kinds of onion soup, skate wings simply sautéed, a veal chop likewise. (1/88) \*\*Morton\*\*e, One Exeter Plaza (Boylston at Exeter), Back Bay, Boston, 266-5858. Mon.-Fri. 11:30 a.m.-2:20 p.m. and 5:30-11 p.m. AE, DC, MC, Visa. Full bar. \$13-23.

steak house. Surely the last upscale res-taurant in Boston where one can smoke a cigar without objections (even from us: the ventilation is excellent). Bizare presen-tation of cello-wrapped raw meat and a dying giant lobster. And despite it all, a custom-aged porterhouse steak of un-imaginable flavor and tenderness. (9/88)

#### **NEW AMERICAN CAFES**

Border Cafe, 32 Church St., Harvard Sq., Cambridge, 864-6100. Mon.-Thurs. 11 a.m.-1 a.m.; Fri. and Sat. 11 a.m.-2 a.m.; Sun. noon-1 a.m. AE, MC; Visa. Full Bar.

Fun-food place with above-average quasi-Cajun and almost-Tex Mex food. A good value when the food is good, as on the fresh fried tortillas and salsa (com-

plimentary), the Caribbean shrimp (coconut in the batter), and the popcorn shrimp, (6/88). **Echo,** 279A Newbury St., Back Bay, Boston, 236-4488. Mon.-Sun. 11 a.m.-midnight. AE, DC, MC, Visa. Beer and wine Access to eutdoor cafe tables only. wine. Access to outdoor café tables only. \$12.50-22.50.

Enjoy the rich soups, garlicky eggplant mbale, or Maine crab cakes. This is a timbale, or Maine crab cakes. This is a kitchen that grills and sauces well, doesn't overdo anything, but dotes on cream. Capitalize on that prejudice when you get to desserts: a don't miss mousse and créme brûlée. Dress for a white room that will show you off. (9/88)

\*\*Hameraley's Bistro, 578 Tremont St., South End, Boston, 267-6068. Mon.-Sat. 6-10:30 p.m.; Sun. 6-9:30 p.m. AE, MC, Visa. Beer and wine. Access up two steps.

6-10:30 p.m.; Sun. 6-9:30 p.m. AE, MC, Visa. Beer and wine. Access up two steps. Valet parking. \$15-22 (ac).

Trendiest of the new cafés. Informal food presented at a very high level. Successful appetizers include roasted red-onion soup, braised artichoke. Sirloin steak, duckling are both recommended. People like to dress up to come here. (11/87) loarus on Appleton, 3 Appleton St., South End, Boston, 426-1790. Mon.-Thurs. 5:30-10:30 p.m., with a late-night menu

5:30-10:30 p.m., with a late-night menu until midnight; Fri. and Sat. 5:30 p.m.-midnight; Sun. 11 a.m.-10 p.m. All credit cards. Full bar. No wheelchair access.

Nouveau elements. Recommended: grilled rabbit sausage, spinach-and-sesame salad, duckling with kumquats and scallions. Desserts are the best thing here: black-andwhite pate, and a no-flour gateau au chocolat. (12/87) Beautifully redone with Art Deco and

chocolat. (12/87)
On the Park, 315 Shawmut Ave., South End, Boston, 426-0862. Mon.-Thurs. 6-10 p.m.; Fri. 6-11 p.m.; Sat. 9 a.m.-3 p.m. and 6-11 p.m.; Sun. 9 a.m.-3 p.m. and 6-9 p.m. Visa, MC. Beer and wine. Up two steps from sidewalk level. \$8-15 (ac).
"Terrific from the homemade breads to the fabulous fruit desserts," our reviewer

the labulous truit desserts," our reviewer writes. "Food with a verve at a price that doesn't set fire to the wallet." Does well even. with weird ideas, like lobster quesadillas, Garlic a favorite spice. Only 12 tables, yet some elegance; you may want to dress up. (8/88)

Rick's Café, 288 Walnut St., "at the castle." Newtonville, 244-8989, 244-1188.

castle," Newtonville, 244-8989, 244-1188. Lunch Mon.-Fri. 11:30 a.m.-2:30 p.m. Din-ner Mon.-Thurs. 5-10:30 p.m., Fri. and Sat. 5-11 p.m. AE, MC, Visa. Full ber. \$14-21.

Chinese-American-owned, nouvelle American food, all in an opulently reconverted church. Sometimes cuisines are

converted church. Sometimes cuisines are mixed that don't mix well, but appetizer pizzettas, duckling, and lamb dishes with Asian touches are delectable. (2/88) \*\*Rocce's, 5 Charles St., South, Boston Park Sq., 723-6800. Mon.-Fri. 11:30 a.m.-3 p.m. and 5:30-11:30 p.m.; Sat. and Sun. noon-3 p.m. AE, MC, Visa. Full bar, \$13-22. Has attracted the smart crowd with madly eclectic, witty food from Peking duck to venison goulash. There's respect for hearty peasant flavors elegantly finished. Soul starts with the bread basket, continues with soup. Menu changes continues with soup. Menu changes seasonally: "Thai stuffed baby squid soup," country salad, rabbit and pancetta cacciatore, and Jamaican stew were all caccistore, and Jamaican stew were all treasures during our reviewer's visit. (3/88) Wowen Hose Caffe, 1 Kendall Sq. (Hampshire St. between Portland and Broadway), Cambridge, 577-8444. Mon. and Tues. 7 a.m. 4 p.m.; Wed.-Sat. 7 a.m. 4 p.m. and 5-10 p.m. Visa, MC. Wine and beer. 99-15.

Challity, feet feed, call, it a governet.

Deer. 59-15.

Quality fast food; call it a gourmet cafeteria. At lunch, soups are swell, as are chicken livers with onions and "seven jewel turkey salad." Dinner entrees are served with salad and a world-class side of the control of the call the pasta. The pasta entree is equally good. One of the best pecan pies north of ore. (2/88)

#### OTHER

ddis Red Sea, 544 Tremont St., South nd. Boston, 426-8727. Mon.-Thurs. End. Boston, noon-11 p.m.; Fri.-Sun: noon-midnight. AE, MC, Visa. Beer and wine. No access. \$6-12.

Boston's third Ethiopian restaurant. The food is well made, though the spicy sauces are somewhat monochromatic. Almost every dish comes in a version spiced with fiery "berbere" powder, and another version without. The basic foodstuffs shine through. Come prepared to eat with your hands, using the soft "injera" flatbreads. (10/88)

(10/88)
Case Portugal, 1200 Cambridge St., Inman Sq., Cambridge, 491-8880. Daily 4:30-10 p.m. AE, MC, Visa. Full bar. \$8-14. Excellent Portuguese restaurant with support from surrounding Cambridge ethnic community. Specialties: mixed-seafood stews, squid stew (Julas guisada), pork trimmings. Cheap, too. (5/88)
Vamasushi, 132 Newbury St., Back Bay, Boston, 424-8400. Mon.-Thurs. 11:30 a.m.-2

p.m. and 5-11 p.m.; Fri.-Sat. 11:30 a.m.-2 p.m. and 5-11:30 p.m.; Sun. noon-9 p.m.

AE, DC, CB, MC, Visa. Beer and wine. No access: \$8.25-20.

A full-range Japanese restaurant that opened with slightly discounted prices. Specialities are sushi and one-pot soups, hedged with all the familiar dishes. Reliably good without showing off, and already crowded with Boston's wide variety of Japanese-food fiends. (9/88)

#### SEAFOOD

Boston Lobster House, 256 Commercial St., Boston, 720-1188. Mon.-Thurs. noon-2:30 p.m. and 5:30-10 p.m.; Firinoon-2:30 p.m. and 5:30-11 p.m.; Sat. 5:30-11 p.m.; Sat. 5:30-11 p.m.; Sut. 5:30-10 p.m. All credit cards. Full bar. Access up one step. 514-20.

Boston's first upscale lobster house, with

eight lobster entrees, lobster stew, and lobster cocktail. A full menu of fancy seafood dishes, a few meat entrees, and a lengthy wine list. The owners and chefs are Chinese-American, so most of the lobster variations are Asian. Prices are very reasonable for the quality of ingredients reasonable for the quality of ingredients and the atmosphere. A lot of romance for the money and a terrific new answer to "Where do I go for a good lobster?" (9/88) Cherrystones of Boston, 100 Atlantic Ave., Boston, 367-0300. Mon.-Sat. 11:30 a.m.-2:30 p.m. and 5-10 p.m.; Sun. noon-2:30 p.m. and 4-9 p.m. All credit cards. Full bar. Valet parking after 5:30, \$7.

\$15-22 (ac).

Fish restaurant with nice decor and service, dressed-up clientele. Authentic oysters Rockefeller; unusual native red oysters Rocketeller; unusual native red crab served stone-crab style. Good swordfish, mako shark, fried clams. (10/87) Daily Gatch, 1 Kendall Sq., Cambridge, 225-2300. Mon.-Sat. 11:30 a.m.-10:30 p.m.; n. 5-10 p.m. All credit cards. Full bar

59-17: Enlarged and upscaled third outlet in a small chain of Italian seafood places specializing in outstanding squid dishes. Fried ealamari still superb; joined here by whiting soup, monkfish marsala. Eels from a live tank. (1/88)

#### SOUTHEAST ASIAN

Bangkok House, 50 John F. Kennedy St., Harvard Sq., Cambridge, 547-6666. Daily noon-3 p.m. MC, Visa. Beer and wine. No access; a full flight of stairs below sidewalk level. \$6-12.

wine. No access, a full flight of stairs below sidewalk level, \$6-12.

Nice, inexpensive, second-rank Thai restaurant in a Harvard Square basement. Two nixes: fried sate and mediocre pad thai. But several pluses: a tasty seafood combination in a pot, an exquisite, incendiary beef with basil leaves and chili, a toothsome tod man koong appetizer, and a tod man koong appetizer, and a fried honey-banana dessert.

(10/88)

House of Slam, 21 Huntington Ave., Copley Sq., Boston, 267-1735. Mon.-Fri. 11:30 a.m.-3 p.m. and 5-10 p.m.; Sat. noon-3 p.m. and 5-11 p.m.; Sun. 5-10 p.m. MC, Visa. Beer and wine. \$4.50-13.

Pretty and unpretentious, with warming food such as tom yum goong (hot-and-sourclear shrimp soup) and tom kha gai (chicken-coconut soup). The "Bird of Paradica" annealization as wife of chicken winnes.

(chicken-coconut soup). The "Bird of Para-dise" appetizer — stuffed chicken wings — is a don't miss. Siam rolls are the real thing.

Also recommended: grilled beef salad and duck choo chee. (12/87)
Maxim's Mouse, 84-86 Harrison Ave., Chinatown, Boston, 451-5282. Daily 9 a.m.-midnight. All credit cards. Beer and wine.

Everything here is good. Spring rolls, ummer rolls, and Vietnamese egg rolls are summer rolls, and Vietnamese egg rolls are all on the same menu. Try the crab-and-shrimp soup with "glass rice" noodles. Blackboard specials of spiced fried squid and chicken curry are both recommended. (1/88)

Circle, Brookline, 566-3122. Sun-Thurs. 11:30 a.m.-3 p.m. and 5-10 p.m.; Fri. 11:30 a.m.-3 p.m. and 5-10:30 p.m.; Sat. 11:30 a.m.-10:30 p.m. MC, Visa. Beer and wine. \$7-12.

First-class new Thai restaurant dazzling food and decor. Don't miss Pattaya roll (the thinnest, crunchiest spring rolls possible), Penang beef, ruby shrimp, crystal noodle soup, or the "diet dish" Marina Bay broiled scallops. Solid versions of pad thai and sate, and a homy, sweet coconut milk and banana dessert. (10/88) aigon Maxima, 57 Beach St., hinatown, Boston, 436-3322. Mon.-Thurs. 9 a.m.-11 p.m. Fri.-Sun. 9 a.m.-midnight. No credit cards. No liquor. Access up three

steps.
Trilingual menu (Vietnamese, Chinese,

Iningual menu (viernamese, chinese, English). From noodle soups and rice plates to elaborate table-cooked fondues. Wonderful flu-busting soups. (3/88) Sawasdee, 320 Washington St., Brookline Village, 566-0720 or 566-0763. Mon.-Thurs. 11:30 a.m.-3 p.m. and 5-10 p.m.; Fri. 11:30 a.m.-3 p.m. and 5-10:30 m. Sat \$10:20 m. all credit leads Beet. m.; Sat. 5-10:30 p.m. All credit cards. Beer

nd wine. \$6-13. Some of the best Thai food around. Try a lively version of sate, golden bags (wonton skins tied with a scallion and deep fried), pearl-turnip soup, and winter-melon duck soup. "Lean delight" entree combines chicken, shrimp, and veggies in a clear sauce: don't miss the emerald curry. sauce; don't miss the emerald curry. Someone here is a heliuva sauce; (10/87) Sukhothail, 312 Bowdoin St., Dorchester. Meeting House Hill, 825-4930 Meeting House Hill, 025-4930, 825-9397.
Tues.-Sun. 11 a.m.- 9:30 p.m. No credit cards; personal checks accepted. No liquor.
Good, very cheap neighborhood Thai restaurant owned by hero-chef who rescued six American consular employees during the Iran hostece crisis. (A/88)

during the Iran hostage crisis. (4/88)

had a bad experience with one of the restaurants listed, let us know. Contact the Hot and Sour Line, c/o Robert Nadeau, the Boston Phoenix, 126 Brookline Avenue; Boston, 02215.

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The American Cancer

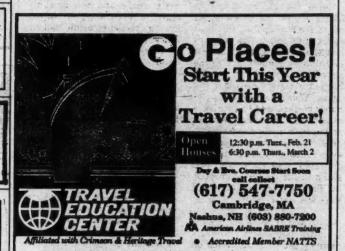
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#### PROGRAM HIGHLIGHTS Boston Cable Channels A3 and A8

#### Public Meetings To Be Held About BNN

Two public meetings will be held in March to encourage community residents, organizations, producers and viewers of BNN to assess the Boston Neighborhood Network which provides community access to cable television in the city.

The governance of BNN will be the focus of a Wednesday, March 8 meeting at 7 p.m. at the Roxbury Community College.

Outreach and services of BNN will be explored on Thursday, March 23, at 7 p.m. at Jamaica Plain High School. A public meeting on Feb. 7 solicited views from BNN access producers.

All of the recommendations will be evaluated by a 15-member-task force now studying the various aspects of BNN TV in three subcommittees.

A five-year-plan will be recommended to

the board of trustees of the Boston Community Access And Programming Foundation which operates BNN-TV, Cable Channels A3 and A8.

Members of the task force are:
Governance: Facilitator William O'Connor, consultant
for the Boston University Campaign Fund; Marilyn
Anderson Chase, Foundation board member; Curtis
Henderson, BNN-TV access director; Efrain Collado,
director of Canal 6, Villa Victoria, and executive producer
of Visiones, BNN Speciels program.

Or Visiones, BNN Spanish program.

Outreach And Services: Facilitator William Hahn, WRKO public affairs director; Paul Deare, director of the Center for Communications Media, University of Massachusetts and member of the Foundation board; Charles Rasmussen, news director, BNN's Neighborhood Network News; Victoria Hull, producer of We Are The City TV; Joan Branfield, president of Jones Hill

Association in Dorchester.

Organization And Staffing: Facilitator Robert Picard Communications Industry Management at Emerson College; Michael Taylor, executive director of the Private Industry Council and a Foundation board member; Lorraine Matthews, director of development and public relations at Roxbury Multi Service Center; Mary Clayton Crozier, BNN public Information director.

Continued from page 8 notebook: October 14: 184 lbs. Then she made Louise a cup of black coffee and scrambled one egg and sat with her while she ate. When Carrie went to the dining room for breakfast, Louise walked about the campus for thirty minutes. That was part of the plan. The campus was pretty, on its lawns grew at least one of every tree native to New Eng-land, and in the warm morning sun, Louise felt a new hope. At noon they met in their room, and Carrie broiled her a piece of hamburger and served it with lettuce. Then while Carrie are in the dining room Louise walked again. She was weak with hunger and she felt queasy. During her afternoon classes she was nervous and tense, and she chewed her pencil and tapped her heels on the floor and tightened her calves. When she returned to herroom that afternoon, she was so glad to see Carrie that she emil braced her; she had felt she could not bear another minute of hunger, but now with Carrie she knew she could make it at least through tonight. Then she would sleep and face tomorrow when it came. Carrie broiled her a steak and served it with lettuce. Louise studied while Carrie ate dinner, then they went for a walk.

That was her ritual and her diet for the rest of the year, Carrie alternating fish and chicken breasts with the steaks for dinner, and every day was nearly as bad as the first. In the evenings she was irritable. In all her life she had never been afflicted by ill temper and she looked upon it now as a demon which, along with hunger, was taking possession of her soul. Often she spoke sharply to Carrie. One night during their after-dinner walk Carrie talked sadly of night, of how darkness made her more aware of herself, and at night she did not know why she was in college, why she studied, why she was walking the earth with other people. They were standing on a wooden foot bridge, looking down at a dark pond. Carrie kept talking; perhaps soon she would cry. Suddenly Louise said: "I'm sick of lettuce. I never want to see a piece of lettuce for the rest of my life. I hate it. We shouldn't even buy it, it's immoral."

Carrie was quiet. Louise glanced at her, and the pain and irritation in Carrie's face soothed her. Then she was ashamed. Before she could say she was sorry, Carrie turned to her and said gently: "I know. I know how terrible it is."

Carrie did all the shopping, telling Louise she knew hard it was to go into a supermarket when you were hungry. And Louise was always hungry. She drank diet soft drinks and started smoking Carrie's cigarettes, learned to enjoy inhaling, thought of cancer and emphysema but they were as far away as those boys her mother had talked about when she was nine. By Thanksgiving she was smoking over a pack a day and her weight in Carrie's notebook was one hundred and sixty-two pounds. Carrie was afraid if Louise went home at Thanksgiv-ing she would lapse from the diet, so Louise spent the vacation with Carrie, in Philadelphia. Carrie wrote her family about the diet, and told Louise that she had. On the plane to Philadelphia, Louise "I feel like a bedwetter. When I was a little girl I had a friend who used to come spend the night and Mother would put a rubber sheet on the bed and we all pretended there wasn't a rubber sheet and that she hadn't wet the bed. Even me, and I slept with her." At Thanksgiving dinner she lowered her eyes as Carrie's father put two slices of white meat on her plate and passed it to her over the bowls of steaming food.

When she went home at Christmas she weighed a hundred and fifty-five pounds; at the airport her mother marveled. Her father laughed and hugged her and said: "But now there's less of you to love." He was troubled by her smoking but only mentioned it once; he told her she was beautiful and, as always, his eyes bathed her with love. During the long vacation her mother cooked for her as Carrie had, and Louise returned to school weighing a hundred and forty-six pounds.

Flying north on the plane she warmly recalled the surprised and congratulatory eyes of her relatives and acquaintances. She had not seen Joan or Marjorie. She thought of returning home in May, weighing the hundred and fifteen pounds which Carrie had in October set as their goal. Looking toward the stoic days ahead, she felt strong. She thought of those hungry days of fall and early winter (and now: she was hungry now: with almost a frown, almost a brusque shake of the head, she refused peanuts from the stewardess): those first weeks of the diet when she was the pawn of an irascibility which still, conditioned to her ritual as it was, could at any moment take command of her: She thought of the nights of trying to sleep while her stomach growled. She thought of her addiction to cigarettes. She thought of the people at school: not one teacher, not one girl, had spoken to her about her loss of weight, not even about her absence from meals. And without warning her spirit collapsed. She did not feel strong, she did not feel she was com mitted to and within reach of achieving a valuable goal. She felt that somehow she had lost more than pounds of fat; that some time during her dieting she had lost herself too. She tried to remember what it had felt like to be Louise before she had started living on meat and fish, as an unhappy adult may look sadly in the memory of childhood for lost virtues and hopes. She looked down at the earth far below, and it seemed to her that her soul, like her body aboard the plane, was in some rootless flight. She neither knew its destination nor where it had departed from; it was on some passage she could

not even define. During the next few weeks she lost weight more slowly and once for eight days Carrie's daily recording stayed at a hundred and thirty-six. Louise woke in the morning thinking of one hundred and thirty-six and then stood on the scales and they echoed her. She became obsessed with that number, and there wasn't a day when she didn't say it aloud, and through the days and nights the number stayed in her mind, and if a mother had spoken those digits in a classroom she would have opened her mouth to speak. What if that's me, she said to Carrie. I mean what if a hundred and thirty-six is my real weight and I just can't lose anymore. Walking hand-in-hand with her despair was a longing for this to be true, and that longing angered her and wearied her, and every day she was gloomy. On the ninth day she weighed a hundred and thirty-five and a half pounds. She was not relieved; she thought bitterly of the months ahead, the shedding of the last twenty and a

On Easter Sunday, which she spent at Carrie's, she weighed one hundred and twenty pounds, and she ate once slice of glazed pineapple with her ham and lettuce. She did not enjoy it: she felt she was being friendly with a recalcitrant enemy who had tried to destroy her. Carrie's parents were laudative. She liked them and she wished they would touch sometimes, and look at each other when they spoke. She guessed they would divorce when Carrie left home, and she vowed that her own marriage would be one of affection and

tenderness. She could think about that now: marriage. At school she had read in a Boston paper that this summer the cicadas would come out of their seventeen-year hibernation on Cape Cod, for a month they would mate and then die, leaving their young to burrow into the ground where they would stay for seventeen years. That's me, she had said to Carrie. Only my hibernation lasted twenty-one

Often her mother asked in letters and on the phone about the diet, but Louise answered aguely. When she flew home in late May she weighed a hundred and thirteen pounds, and at the airport her mother cried and hugged her and said again and again: You're so beautiful. Her father blushed and bought her a martini. For days her relatives and acquaintances congratulated her, and the applause in their eyes lasted the entire summer, and she loved their eyes, and swam in the country club pool, the first time she had done this since she was a child.

She lived at home and ate the way her mother did and every morning she weighed herself on the scales in her bathroom. Her mother liked to take her shopping and buy her dresses and they put her old ones in the Goodwill box at the shopping center; Louise thought of them existing on the body of a poor woman whose cheap meals kept her fat. Louise's mother had a photographer come to the house, and Louise posed on the couch and standing beneath a live oak and sitting in a wicker lawn chair next to an azalea bush. The new clothes and the photographer made her feel she was going to another country or becoming citizen of a new one. In the fall she took a job of no consequence,

to give herself something to do.
Also in the fall a young lawyer joined her father's firm, he came ne night to dinger; and they started seeing each other. He was the first man outside her family to kiss her since the barbecue when she was sixteen. Louise celebrated Thanksgiving not with rice dressing and candied sweet potatoes and mince meat and pumpkin pies, but by giving Richard her virginity which she realized, at the very last moment of its existence, she had embarked on giving him over thirteen months ago, on that Tuesday in October when Carrie had made her a cup of black coffee and scrambled one egg. She wrote this to Carrie, who replied happily by return mail. She also, through glance and smile and innuendo, tried to tell her mother too. But finally she controlled that impulse, because Richard felt guilty about making love with the daughter of his partner and friend. In the spring they married. The wedding was a large one, in the Episcopal church, and Carrie flew from Boston to be maid of honor. Her parents had recently separated and she was living with the musician and was still victim of her unpredictable malaise. It overcame her on the night before the wedding, so Louise was up with her until past three and woke next morning from a sleep so heavy that she did not want to leave it.

Richard was a lean, tall, energetic man with the metabolism of a pencil sharpener. Louise fed him everything he wanted. He liked Italian food and she got recipes from her mother and watched him eating spaghetti with the sauce she had only tasted, and ravioli and lasagna, while she ate antipasto with her chianti. He made a lot of money and borrowed more and they bought a house whose lawn sloped down to the shore of a lake; they had a wharf and a boathouse, and Richard bought a boat and they took friends waterskiing. Richard bought her a car and they spent his vacations in

an annual of the same and an arrangement of the

Mexico, Canada, the Bahamas, and in the fifth year of their marriage they went to Europe and, according to their plan, she conceived a child in Paris. On the plane back, as she looked out the window and beyond the sparkling sea and saw her country, she felt that it was waiting for her, as her home by the lake was, and her parents, and her good friends rode in the boat and waterskied; she thought of the ac-cumulated warmth and pelf of her marriage, and how by slim-ming her body she had bought into the pleasures of the nation. She felt cunning, and she smiled to herself, and took Richard's

But these moments of triumph were sparse. On most days she went about her routine of leisure with a sense of certainty about herself that came merely from not thinking. But there were times, with her friends, or with Richard, or alone in the house, when she was suddenly assaulted by the feeling that she had taken the wrong train and arrived at a place where no one knew her, and where she ought not to be. Often, in bed with Richard, she talked of being fat:
"I was the one who started the friendship with Carrie, I chose her, I started the conversations. When I understood that she was my friend I understood something else: I had chosen her for me reason I'd chosen Joan and Marjorie. They were all thin. I was always thinking about what people saw when they looked at me and I didn't want them to see fat girls. When I was alone I didn't mind being fat but then I'd have to leave the house again and then I didn't want to look like me. But at home I didn't mind except when I was getting dressed to go out of the house and when Mother Tooked at me. But I stopped looking at her when she looked at me. And in college I felt good with Carrie; there weren't any boys and I didn't have any other friends and so when I wasn't with Carrie I thought about her and I tried to ignore the other people around me, I tried to make them not exist. A lot of the time I could do that. It was e, and I felt like a spy.

If Richard was bored by her repetition he pretended not to be. But she knew the story meant very little to him. She could have been telling him of a childhood illness, or wearing braces, or a broken heart at sixteen. He could not see her as she was when she was fat. She felt as though she were trying to tell a foreign lover about her life in the United States, and if only she could command the language he would know and love all of her and she would feel complete. Some of the acquaintances of her childhood were her friends now, and even they did not seem to remember her when she was fat.

Now her body was growing again, and when she put on a maternity dress for the first time she shivered with fear. Richard did not smoke and he asked her, in a voice just short of demand, to stop during her pregnancy. She did. She ate carrots and celery instead of smoking, and at cocktail parties she tried to eat nothing, but after her first drink she ate nuts and cheese and crackers and dips. Always at these parties Richard had talked with his friends and she had rarely spoken to him until they drove home. But now when he noticed her at the hors d'oeuvres table he crossed the room and, smiling, led her back to his group. His smile and his hand on her arm told her he was doing his clumsy, husbandly best to help her through a time of female mystery.

She was gaining weight but she told herself it was only the baby, and would leave with its birth. But at other times she knew quite clearly that she was losing the discipline she had fought so Continued on page 16

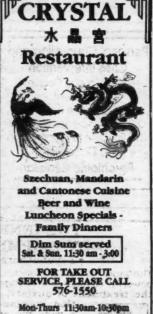








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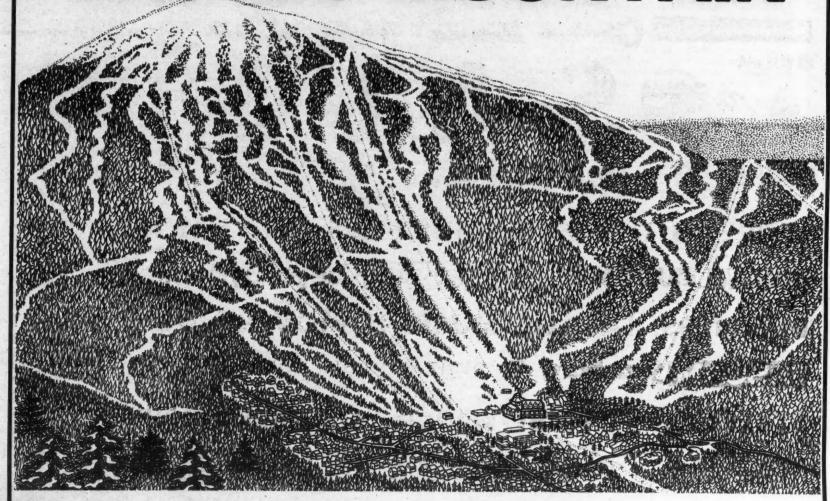
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Continued from page 13 hard to gain during her last year with Carrie. She was hungry now as she had been in college, and she ate between meals and after dinner and tried to eat only carrots and celery, but she grew to hate them, and her desire for sweets was as vicious as it had been long ago. At home she ate bread and jam and when she shopped for groceries she bought a candy bar and ate it driving home and put the wrapper in her purse and then in the garbage can under the sink. Her cheeks had filled out, there was loose flesh under her chin, her arms and legs were plump, and her mother was concerned. So was Richard. One night when she brought pie and milk to the living room where they they were watching television, he said: "You already had

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a piece. At dinner. She did not look at him.

"You're gaining weight. It's not all water, either. It's fat. It'll be summertime. You'll want to get into your bathing suit.

The pie was cherry. She looked at it as her fork cut through it; she speared the piece and rubbed it in the red juice on the plate before lifting it to her mouth.

"You never used to eat pie," he said. "I just think you ought to watch it a bit. It's going to be tough on you this summer.'

In her seventh month, with a delight reminiscent of climbing the stairs to Richard's apartment before they were married, she returned to her world of secret gratification. She began hiding candy in her underwear drawer. She ate it during the day and at night while Richard slept, and at breakfast she was distracted, waiting for him to leave.

She gave birth to a son, brought him home, and nursed both him and her appetites. During this time of celibacy she enjoyed her body through her son's mouth; while he suckled she stroked his small head and back. She was hiding candy but she did not conceal her other

indulgences: she was smoking again but still she ate between meals, and at dinner she ate what Richard did, and coldly he watched her, he grew petulant, and when the date marking the end of their celibacy came they let it pass. Often in the afternoons her mother visited and scolded her and Louise sat looking at the baby and said nothing until finally, to end it, she promised to diet. When her mother and father came for dinners, her father kissed her and held the baby and her mother said nothing about Louise's body, and her voice was tense. Returning from work in the evenings Richard looked at a soiled plate and glass on the table beside her chair as if detecting traces of infidelity, and at every

dinner they fought.

"Look at you," he said.
"Lasagna for God's sake. When are you going to start? It's not simply that you haven't lost any weight. You're gaining. I can see it. I can feel it when you get in bed. Pretty soon you'll weigh more than I do and I'll be sleeping on a trampoline.'

You never touch me any-

"I don't want to touch you. Why should I? Have you looked

at yourself?"
"You're cruel," she said. "I never knew how cruel you were.

She ate, watching him. He did not look at her. Glaring at his plate, he worked with fork and knife like a hurried man at a lunch counter.

"I bet you didn't either," she

That night when he was asleep she took a Milky Way to the bathroom. For a while she stood eating in the dark, then she turned on the light. Chewing, she looked at herself in the mirror; she looked at her eyes and hair. Then she stood on the scales and looking at the numbers between her feet, one hundred and sixtytwo, she remembered when she had weighed a hundred and thirty-six pounds for eight days. Her memory of those eight days was fond and amusing, as though she were recalling an Easter egg hunt when she was six. She

stepped off the scales and pushed them under the lavatory and did not stand on them again.

It was summer and she bought loose dresses and when Richard took friends out on the boat she did not wear a bathing suit or shorts; her friends gave her mischievous glances, and Richard did not look at her. She stopped riding on the boat. She told them she wanted to stay with the baby, and she sat inside holding him until she heard the boat leave the wharf. Then she took him to the front lawn and walked with him in the shade of the trees and talked to him about the blue jays and mockingbirds and cardinals she saw on their branches. Sometimes she stopped and watched the boat out on the lake and the friend skiing behind it.

Every day Richard quarreled, and because his rage went no further than her weight and shape, she felt excluded from it, and she remained calm within layers of flesh and spirit, and watched his frustration, his impotence. He truly believed they were arguing about her weight. She knew better: she knew that beneath the argument lay the question of who Richard was. She thought of him smiling at the wheel of his boat, and long ago courting his slender girl, the daughter of his partner and friend. She thought of Carrie telling her of smelling chocolate in the dark and, after that, watching her eat it night after night. She smiled at Richard, teasing his anger.

He is angry now. He stands in the center of the living room, raging at her, and he wakes the baby. Beneath Richard's voice she hears the soft crying, feels it in her heart, and quietly she rises from her chair and goes upstairs to the child's room and takes him from the crib. She brings him to the living room and sits holding him in her lap, pressing him gently against the folds of fat at her waist. Now Richard is pleading with her. Louise thinks tenderly of Carrie broiling meat and fish in their room, and walking with her in the evenings. She

wonders if Carrie still has the malaise. Perhaps she will come for a visit. In Louise's arms now the boy sleeps.

"I'll help you," Richard says.

'I'll eat the same things you eat.' But his face does not approach the compassion and determination and love she had seen in Carrie's during what she now recognizes as the worst year of her life. She can remember nothing about that year except hunger, and the meals in her room. She is hungry now. When she puts the boy to bed she will get a candy bar from her room, She will eat it here, in front of Richard. This room will be hers soon. She considers the possibilities: all these rooms and the lawn where she can do whatever she wishes. She knows he will leave soon. It has been in his eyes all summer. She stands, using one hand to pull herself out of the chair. She carries the boy to his crib, feels him against her large breasts, feels that his sleeping body touches her soul. With a surge of vindication and relief she holds him. Then she kisses his forehead and places him in the crib. She goes to the bedroom and in the dark takes a bar of candy from her drawer. Slowly she descends the stairs. She knows Richard is waiting but she feels his departure so happily that, when she enters the living room, unwrapping the candy, she is surprised to see him standing

#### Food

Continued from page 6
place where it all started. Another important move was to find the right kind of help. For me, that meant a shrink who didn't feel sorry for me and who described therapy as a "joint venture," something I would have some

But there are no guaranteed ways to change. You just do. I stopped starving in the smallest ways: eating one and a half bagels in the morning instead of one because I simply couldn't stand to be so hungry; introducing cream cheese. In 1985 I stopped weighing myself altogether (and I haven't weighed myself since). In 1986 I took up sculling on the Charles River, a difficult and demanding sport that gave me something to master besides my own appetite. Later that year, I joined a support group for women with eating disorders. Each step teaches you something: slowly, you learn that relinquishing rigidity does not

For 30 years,

mean losing control; you learn that there are other, more sustaining ways of feeling strong; you learn that involvement with other people may feel burdensome and risky, but that it's a hell of a lot better than being

Which are tough lessons. The process of giving up all that sharp angularity means giving up a range of other things: a blanket of protection, a deeply ingrained, safe, familiar lifestyle, a way of defining yourself. For a long time, I simply didn't trust myself around food: could I sit in front of a plate of cookies and not eat all of them? For a long time, I just felt conflicted and hopelessly confused: I'd refuse a dinner invitation and not know if it was because I was afraid of eating, afraid of interaction, or because I genuinely wanted to be alone. And for a long time, even when I knew exactly what I was doing with food, exactly where the impulses to starve or binge came from, there were terrible middlepoints when I simply didn't have access to any other responses.

But managing food is like managing life. Factor in some time, some self-knowledge, some courage, and a lot of support slowly, you learn how to cope. You learn how to feed yourself, in all senses of the word.

These days, I have good days, bad days, mediocre days, and probably best - days when I don't think about what kind of day it's been at all. I can't remember the last time I used food to make a decision. I can't remember the last time I went hungry for more than a couple of hours. Which doesn't mean I never worry about food or weight. I'm still highly conscious of both, and I still wonder if I'll ever be completely "normal" about food - but then again, if normal means self-accepting, I'm not convinced that any woman in this culture is completely "nor-

I am convinced of something else, though: recovering is almost as hard as starving - but not quite. About a year ago, on the heels of a disastrous relationship, I wrote something down in a notebook about how useful starving had been, how well it had shielded me from things like disappointment and anger and loss. Then I crossed it out and I wrote, "This is hard, but it's not as hard as starving. It's not as hard as starving.

For anyone who struggles with an eating disorder or knows someone who is, that's an important fact to keep in mind. Anyone who has the strength to starve has the strength to change.

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## ne Puzzle

#642 Going up?

Each of these elevators travels at the same speed and stops at every floor. Right now they're all going up, except the ones at the top, which are coming down. The cars reverse directions only at

top, which are coming down. The cars reverse directions only at the top and bottom.

The object is to make your way from the ground floor via elevator number 1 to the ground floor via elevator number 7 by moving from car to car. You may switch from one elevator to an adjacent elevator only when the cars are on the same floor. (For example, if you take car number 1 four floors, car number 2 will have traveled up two floors, then down two, and you can get aboard.) You may not, however, wait around on a floor for an elevator to arrive.

How many floors, total, must you travel to reach your goal? (Purists will try to solve this puzzle in their heads.)

#### Rules

1. Prizes for solving the Puzzle will be Boston Phoenix Puzzle

1. Prizes for solving the Puzzle will be Boston Phoenix Puzzle Winner T-shirts.
2. All entries must be received at the Phoenix office (addressed to Puzzle #642 Boston Phoenix, 126 Brookline Avenue, Boston 02215) by noon on Monday, February 27. Phoenix employees and their immediate families are ineligible.
3. In the event of disputes or ties, the judges' decisions will be final and arbitrary. We only have 10 T-shirts to give away each week, so when there are more than 10 winners we'll have a

4. All entries must be accompanied by the Puzzle page. When possible, the answers should be entered on the Puzzle page.

Address City/Zip \_\_\_ T-shirt size

#### Solution #640

The triple features were: 1) Melvin and Howard the Duck Soup, 2) Sleeping Beauty and The Beast from 20,000 Fathoms, 3) King of Hearts of the West Side Story (or King of Kong Island of Love Story, or King Solomon of Broadway to Hollywood Story), 4) Dirty Dancing in the Dark Passage, 5) Dr. No Way Out of Africa, 6) Watership Down and Out in Beverly Hills Cop, 7) Starting Over the Top Gun, 8) . . . And Justice for All the King's [or President's] Men of Boys Town (or . . . And Justice for All That Money Can Buy Me That Town, or And-So They Were Married to the Mob Town, or And Baby Makes Three Wise Girls About Town, or . . . And Justice for All the Way, Boys Town), 9) A Patch of Blue Water, White Death Wish, 10) The Big Easy Come, Easy Go West (or The Big Red One Man's Way Out West, or The Big Night Passage West, 11) The Blackboard Jungle Jim Thorpe — All American, 12) Bronco Billy the Kid Galahad (or Bronco Billy: Portrait of a Street Kid Galahad, 13) Blume in Love Me Tender Mercies, 14) Trading Places in The Heart Is a Lonely Hunter, 15) April Love at Trading Places in The Heart Is a Lonely Hunter, 15) April Love at First Bite the Bullet, 16) Anne of the Thousand Days of Heaven Can Wait, 17) Who Framed Roger Rabbit, Run Silent, Run Deep, 18) ... And God Created Woman of The Year of Living Dangerously, 19) Dinner at Eight Million Ways To Die Hard, 20) Bright Lights, Big City of Women in Love, 21) Talk Radio Days of Wine and Roses (or Talk About a Stranger in My Bed of Roses), 22) Fool Lights, Big City of Women in Love, 21) rain radio bays or wine and Roses (or Talk About a Stranger in My Bed of Roses), 22) Fool for Love and Death Race [or Ray] 2000, 23) They Died with Their Boots On the Beach Blanket Bingo, 24) Anatomy of a Murder by Death on the Nile, and 25) The Elephant Man Friday the 13th.

There are undoubtedly other correct solutions, but we haven't found them. Yet. We're sending T-shirts to the *Ten Wanted Men* 

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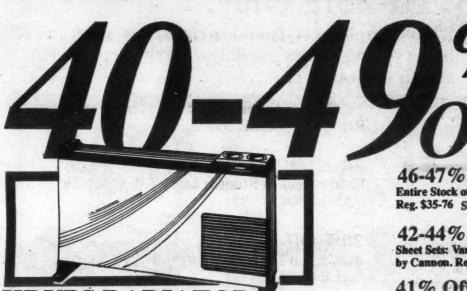
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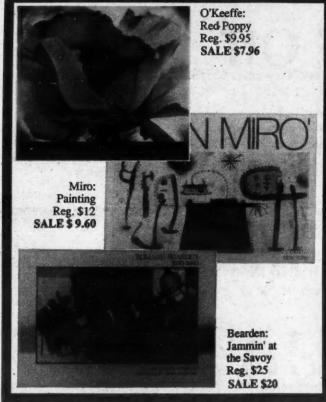
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WITH GALD IS RECEIPT SHOWING AS MIS COOP PULLWARE. VALUES AT CAMBRIDGE DEBY ATTING COOP.

# Introducing

#### Becoming a member of Matching Modems allows you unlimited access to the service for four weeks. You can:

**MODEMS** 

Search through all the messages posted in the

Hold conferences in real time

· Post and respond to bulletin board messages

Be a participant in an interactive multi-player trivia game

· Create and vote in on-line polls

#### What is Matching Modems? Matching Modems is a computer based How can I sample the system?

interactive service for Phoenix readers. Matching Modems allows you to use the Phoenix and your personal computer to respond to other people who share your needs and

How does Matching Modems work?

Dial our free demo number through your computer's modem and sample the listings that have been placed on the bulletin board. If something sparks your interest, you can join the service by placing your own message electronically via modem. Your message will remain on-line in the system for four weeks in addition to a one week run in the Phoenix.

You can sample the options and posted messages in their entirety free of charge. There is no obligation for calling!

have a variety of options to chose from.

1. Instruct your modem to dial 617-576-0862.

You'll then be prompted to enter a user name.

4. You'll be shown a menu, and from there you'll

2. Once connected, hit the return key twice.

3. Enter "PHOENIX" and hit return key.

## Bulletin Board

BOSTON Contact: BOSTONMUSIC SWM 25 ARTS &

PROFESSIONAL SEEKS SE 18-28 FOR FUN & EXCITEMENT IN AND AROUND BOSTONI MUSIC-CLUBS-ART-ETC.

ASIAN AFFAIR Contact: DR9COTT GWM 34 SEEKING LONGTERM AFFAIR WITH A special GOM any age, prefer S/E Asian but will answer all

COUPLE SEEKS COU-PLES Contact: SWINGERS

ATTR CPL BOTH 32 SEEK OTHER COU-PLES FOR SENSUAL TIMES. LIKE VIDEOS, FR. SEXY LINGERIE NO BD SM OR DRUGS

NEW TO BOSTON Contact: RESTLESS 25, NEW TO BOSTON AREA. I WOULD LIKE TO MEET GUYS IN THE CONCORD/ ACTON AREA FOR

**NEW TO BOSTON** Contact: RESTLESS, GWM, 6'2", NEW TO THE BOSTON AREA INTERESTED MEETING MEN WITH **VARIED INTERESTS IN** THE CONCORD /ACTON AREA.

AIKO AIKO ALL DAY AIKO AIKO ALL DAY
Contect: BHWP
SWM 27, JOHN JOHN
GOOD LOOKS, 128
PROF CONSERVATIVE
SHELL, UNCONVENTIONAL SPIRIT, SEEK
SWF OF SAME. BOX
111 BOSTON 02101

I'M SHY BUT LOV-ABLEI Co BM 30 5'10" 200#s like

dancing, movies, muse-ums, events, humor, brd games, hugs, kisses etc seeks SW or Asian F for

Generic Cadd Contact: HIRIDER New home desi-

contact: PJAMESON ther of many fiction vels wishes to get in uch with other authors th original ideas.

GWM 28, Contact: VOGON GWM 28, 6', 165, blonde, blue, attractive, healthy, successful. Seeks other for movies,

Do You Exist?
Contact: LADYSING
SWF 30 Into music and
metaphysics sks sensitive yet practical male
25-40 who is spiritual
and physical

34 GWM seeks simila CONTACT: BERKE intelligent, good looking; straight acting , 34 yr old GWM seeks similar.

DON'T BE SHY! Contact: ABNORM SWM 36 SEEKING A MATURE LUSTY F FOR MUTUAL PLEA-SURE. AGE, LOOKS

Contact: KENOB Any ridiculous subje Funnybones only.

FRIENDS Contact: SWPPWM ARE THERE ANY INTELLECTUALLY STIMULATING GUYS OUT THERE AGE 20-35, YOUNG AT HEART AND SOCIALLY ACCEPTABLE. PLS.

TRAVEL COMPANION
Contact: XTHEUNKNOWN
SWM, 25 looking for
SWF, 23-27 as a travel
companion to Behames,
NH or Maine. Friendship
first Romance later?

CONTACTIN

blwm Contact: TRAIL. 28 yrs old attractive intelligent southern nh area safe sensual

**GWM PAL SOUGHT** Contact: BACKRUB GWM34,511\*/170/BR/B M SWM 26-37 FOR CLOSE FRIENDSHIP

PROF GWM SEEKS SIM E GRTCATCH 29,6FT,165LB,GOOD-OTHER PROF MALES TO 35 LIKE TRAVEL, GD CONVER-SATION, WORKING OUT & CUDDLING

#### SOMEBODY Contact: DMAPOL

SWM likes new music (FNX), art, and the beach among others. Sks F who is looking for the Depeche Mode

Spring is in the air Contact: MOONLIGHT PROF SWM 24, Loves springtime walks, lazy Sundays, Red Sox games, skiing, Cape Cod, and Jazz. Interested?

**GWM35** sk Safe Other Contact: MILDSAUCE Hi-Tech Prof, literate, musical, piano, jog sk relationship built on trust, comm tment with ice. Try to?

Spring is in the air Contact: MOONLITE PROF SWM 24, Loves springtime walks, lazy Sundays, Red Sox games, skiing, Cape Cod, and Jazz.

It's easy!

RACE FANS Contact:
DOWNTOWN
WELCOME SPEED
JUNKIESI THE WORLD FLYS BEFORE YOUR EYES... CLIMB ABOARD FOR A RIDE TO REMEMBER.

ery Handso Contact: ARAMIS
Very sexy MWM 31, sks
att slender lady N or S
for mutual enjoyment.
Clean and discreet. ct: ARAMIS

#### WAITING ON A FRIEND Contact FLSTC

THE PROPERTY OF

DWM32,6ft,170lbs,dark hair blues eyes, and cute. I have a beard, smoke cig. Love to ride motorcycle.Sks.23-33

#### **NEW AT THIS Contact:**

SHYM 50,6',195. Handsome SHY
Profess. Very INEXPE-RIANCED. Effeminate bi/GWM. Are you new at

Looking for Mr. Right Contact: GWYDION GWM 20, 5'8", slender, handsome, intell., love music (FNX),arts, travel.good H o p e l e s s romantic, "new age" follower. Skg sensihonest, affectionate, attractive person 18-28.

#### WANTED: SF Contact: STEVN Bright SWM computer

professional, 30s, seeks F, 20s or 30s, for friend-

I'M READY/ARE YOU? ct: ASTRALBOY Open, honest, easygoing GWM,30,6',#180 musician; spiritual musician; spiritual (New-Age), looking 2 share same and celebrate the different

#### BOY SEEKS TARZAN Contact: THECA-CAKID

24 year old college stu-dent seeks older mas-culine man who is muscular preferably bearded. I am 5'8" 180

Modeling? Contact: ASCENT

Model wanted for nude only..sensual and erotic

for swm -40

#### GWM 29 5'10" 145lbs Contact: LIADOV

If you have any problems or questions, call

491-3393 for Voice Assistance (7 days a week).

Attractive, cheerful guy, loves art, classica music, movies, out doors, sks similarly dis-posed guy for relation

GWM ENTREPRENEUR Contact: CD5 Goodlooking 30yrs, very straight, many interests educated prof., seek cute younger, company ion for fun and travel.

**EXAM STUDY** GROUPS Contact: GVCFRED

Use MM's conferences to organize study sessions for your courses. Moderators and A+ students interested in leading groups should con-tact me through the

**SE MASS Contact:** 

HENRYPORTER GWM 41 6'2" 225 blue easygoing good natured likes dogs, rock, art photog-raphy seeks younger

#### WRITERS CRNR **CRAMPED Contact:** AUTHOR

...But there's always room for one more. Meet and talk with successful professional on one environment. We love to talk -- join us

TEACHER WANNA BE SEEKS FRIEND

Contact: TASP Skg. a woman, 22-25, interested in some form of public service, edu-cated. I hope to teach high school, love books, movies, eating cheap chinese food, and ger-man beer. French man beer. French speaking. Don't let me be disappointed!

#### **ABDSUPPORT** PORT

blues? Join group with others in the same boat. Discuss, complain... all

DADS HAVE RIGHTS **TOO Conta** Are you a divorced father shafted by the legal system? Join other concerned parents to swap info & strategi

PIANO RESTORM Contact: TOPTUNER
I like to meet other people experienced in
restoring planos. I have
an old player plano i'm
going to work on.

RESTLESS Contact: GWYDION GWM 20 5'8" THIN. HANDSOME & INTEL-LIGENT W/ VARIED INTERESTS SKS GWM

#### **RACE FANS Contact:**

DOWNTOWN
WELCOME SPEED
JUNKIESI THE WORLD FLYS BEFORE YOUR EYES... CLIMB ABOARD FOR A RIDE TO REMEMBER.

Very Handsome Contact: ARAMIS

Very sexy MWM 31, sks att slender lady M or S for mutual enjoyment. Clean and discreet.

NEED ATTENTION **Contact: OTREAHY** DWM, 5'8", 150 LBS SEEKS ATTENTION OF D/SWF 28 - 35, I NEED PASSION IN MY LIFE.

Soulmate or fling Contact: GROOVE Young 50's active pro-fessional needs mate

HELP ME FIND IT.

#### New Age Man Contact: SCHLEDWITZ

I'm seeking others in New England who are enlightened to the human and global pos-sibilities of the New

#### SLIGHTLY DIFFER-ENT? Contact: OVERMIND

SWM 30 with overly romantic views seeks woman of same type.I'm also terribly philosophi-cal about music/photog-

#### HANDSOME TEXAN Contact: TEXXX SWM 26, ATT

SWM 26, ATTR, HEALTHY & FIT. SK TO MEET A SIMILAR GUY OR COUPLE FOR INTI-MATE FRIENDSHIP. WILL RESPOND TO ALL REPLIES.

#### SAGITARIOUS MALE Contact: OTREAHY DWM 37, 5'8" 150lbs,

sks S/DWF 30-35 for romance, adventure, fun. My interests are many. Wid like to meet re. attra

#### R U BORED Contact:

Me 2. SWM, 27yo. 128ibs, professional, intelligent, humorous, varied interests, seeking similar SWM, 20-35, for

#### BIGTEN

Male 48 yrs seeks lady for daytime meetings, very discreet, love for dinner & talk

#### Who wrote the musical theme to Hill Street Blues?

Test your knowledge in the Matching Modems multiplayer trivia games every Wednesday at 12:30 pm.

Imagine this: You're sitting in your office playing against 20 of Massachusett's top trivia experts. Through the first 3 rounds of the game the score has been neck and neck. You decide to bet all your points on the last question in the category "Television Music" and end up winning with a new record score!

> For the answer to the above question and more information about lunch-time trivia, access Matching Modems:

- With your modem dial 617-576-0862
- Enter PHOENIX at the Username prompt.

"Matching Modems"

A service of the Boston Phoenix and DELPHI/Boston

Want to meet a guy? Contact: HOMEBODY Well, this is your cha to meet a charmin young man (18) into anything your hear

(BOB)

?

0

**GWM 32 3kg Frie** Contact: XQSMI GWM, 32, 5'11", wo like to hear from others South Shore, Cape & Islands esp. Friends,

SEARCHING...FEISTY Contact: FRINGE SWF 32,5'9",INTELLI

GENT, INDEPENDENT. TIC.RESILIENT.HAPPY. SEEKS SWM TENJOY SPORTS TO ARTS.

CAUTIOUSLY SEEKING Contact: NCH1313 LOVER, UR INTELLI-CHUNKY SLIGHTLY CRAZY DON'T USE SUBSTANCES, CIGS





GWM 18 - 25 Contact: KIKIP GWM 30's looking for

workout partner. Backrub ect. I'm 5'11" 230 bs. Want 18 - 25 ecial friend.

GM/Coupl GM/Couples
Contact: DGT
GM couple interested
in meeting same 1
Latin 1 White. Both in
shape, good looking,
professionals. U B 2 **FEBRUARY 17, 1989** 

SECTION TWO.

**BOSTON PHOENIX.** 



#### REAL **ESTATE**

#### **APARTMENTS**

ALLSTON, 2BR apt by T, avid. 4/1. Belc, howd firs, w/d, sublet/yr lease \$895 no fee. 738-0670 pm

ARLINGTON CTR, 4 1/2 ms, just off Mass Ave, \$900/mo, 1/2 mo deposit, incids all utilis/ptg, avi 4/1, no smkrs/dogs. Lv msg at 643-6874 apt can be-seen on 2/18-19th & 3/4-7th.

ARLINGTON, mod 2BR, \$750; 4BR 2bth, pkg, \$1200 Atlas RE 628-8900.

BACK BAY, Park Dr. studios from \$510: 1 BR peinted \$685; 2BR great loc, only \$725; Apt Specialists 247-2700

BEACON HILL, 2 BR. \$700/mo + utils, no fee, 723-7985. What a deal!

BEACON HILL, 2bdrm w/roof dk, quiet ridgeway in, w/d, new bath, ww, storms. \$980 ht incl. 926-2737.

BOSTON, Bay Vil., sm 1bdrm, hrd wd firs, kitchen-ette, clean, \$575 482-1497, 969-3453

BOSTON, Dorch 2bdrm, nr Red Line & Pleasant St. Howd firs, yard, deck. Great shape! \$700+ utils. 265-4037

#### BOSTON

FENWAY Large one bedroom sondo., exposed brick in kitchen and living room. Recently renovated. Sunny sati-in kitchen. Custom bathroom. New hardwood floors throughout. On J. fline. Professional couple preferred. First and one month security. \$695/month. 236-1456. Leave message on machine. No Fee.

BOSTON, Harvard Med area, 2BR/4BR, hwd firs, eik, covered porch, \$800/1000/mo+ utils 277-4838.

BOSTON, Parker Hill, 1BR penthse, view of city, whirt-pool/steam bth, \$825/mo 323-1223.

BOSTON, Parker Hill, 1BR penthse, view of city, whiripool/steam bth, \$825/mo 323-1223.

BOSTON, South End, sunny 1BR, hdwd firs, spac closets, laundry. \$825 incl ht/hw NO FEE. Avi 4/1. Burke & Co 437-0886.

BRIGHTON, 2 (4)BR apt, garage, cellar, lots of wdwrk, ise thru sept, \$900, dep+ref 787-3891

BRIGHTON, frnshd 1BR condo, on green line, indry, pool, \$850/mo 232-5091.

#### ALL GUARANTEED RENEWED BY: TUESDAY AT

BROOKLINE, Brook Hae, Huge 1BR w/ terrace, health club, swimming pool, tennis courts, security. No fee; nr T. \$1000. 232-5756.

BROOKLINE, Wash Sq. Nr T. 1BR basemt apt, \$425+ utils. Pkg, \$25, 277-6847. CAMBRIDGE, Hvd St, 1 BR apt, semi-frnahd, DR, red line, \$775+ elec 864-3265.

CAMBRIDGE, sunny, 1BR, apt, study, dack, wik to Ptr & Hvd Sq, lease now thru Aug, \$950+ utils. 646-0009.

CHARLESTOWN 3BR condo, renov, T, bus, no fee, 3/1. \$1400+ 574-9424

CHELSEA, 1 & 2BR, newly rnvtd, Vict twnhse units, mins to dwntn, Univ's, airprt, \$725 & up. 889-6369 or 235-5462.

CHELSEA, 2BR, newly rnvtd, Vict twnhse units, mins to dwntn, Univ's, airprt, \$700 incl ht. 899-6369 or 235-5462.

2

CHELSEA, 4 rms, newly de-corated 18R, fully appl, osk cab kit, \$600 htd, on T, eves/wkends, 782-9439.

CHELSEA, Admiral's Hill area, 1BR apt in 2 family home nr bus, \$575 incl ht/hw a pkg, no pets, avi immed. 884-6827

CHELSEA, ig 28R & study, LR, hdwd firs, mod kit/bth, in Vict hae, mins to Bos & on T. \$650/mo 506-352-6761.

DORCHESTER, Savin Hill nr T & U Mass, large 1BR, \$425/mo includes heat. 259-1554

DORCHESTER studio, hdwd firs, 3rd fir rnvtd school hae, pkg, deck, ht/hw incl \$550+ sec for 3/1 282-5334.

DORCHESTER, wilk to T & stores, designer rmvtd, 4 rm apt, in antique hae, avl 3/15. \$600 htd 265-1256.

LOOKING FOR AN APARTMENT, HOUSE

APARTMENT, HOUSE
OB CONDOMINIUM?
THE NEW, EXPANDED
REAL ESTATE
CLASSIFIEDS IS THE
QUICK, EFFECTIVE
WAY TO FIND WHAT
YOU'RE LOOKING FOR!

ELEGANT BACK BAY

ELEGANT BACK BAY
LIVING!
1bedroom, 1Vbath, newly
renovated duplex. Modern
kitchen with dining room.
Spiral statrcase leads to surfilled second floor. High ceilings, air conditioned and
oreat streege spales. Short
welk tb.T land shopping.
Available Jan 1. Cali
424-1206.

FENWAY
Peterborough St, Charming
front 1 bed w/ sparkling
flowd floors, new white tile
kit & bath, d&d, batc, nr BU,
NU & T. Only \$775. Avd
10 or No FEE: Call owner,
(516)544-0699 or
(617)267-3369.

JAMAICA PLAIN, Nr Arbor. lg 3BR, hwd firs, dw, washr gas ht, \$950+ ut, 277-4836. JAMAICA PLAIN, 3BR 2bth nr Stonybrook, 1 min wik to T. \$950/mo 522-2990.

MALDEN, MEDFORD, MELROSE, EVERETT, REVERE, SAUGUS Studios, 19R's, 29R's from \$450, some include ht & hw Me have the largest sales

Studios, 18R's, 28R's from \$450, some include ht & hw. We have the largest selec-tion in the area. RAPID REN-TALS a division of COLUM-BIA Real Estate. 397-0014.

DORCH NEPONSET Rent w/ an option to buy 2BR Å/or 3BR condo w/new kits, tile bths, all amens, deeded pkng, \$950 / \$900. Catl Paul at 265-1000 & 436-1538 evenings.

SALEM, nice studio apt in historic dist nr common, shrt wik to public trans, sec sys, w/w, mod kit & bth, laundry, \$550 ht incl. 508-777-3648 or 508-741-2305.

REVERE, min from beach & T. 4RMS, 2BRS, H/HW, \$650, days 264-9707 eves 593-2838

593-2838
SALEM, charming 1BR, 2 lev apt, in historic district 4 min witk to comm rail w/ w/d, 5650/mo incl hw, no pets/armk, 506-743-1573.
SOMEPVILLE, Caribb line, 6 m apt, w/ yrd, nr Hvd, T & bus, \$1200 avi 3/1.625-1755.

SOMERVILLE, 2Br apt, pkg, yard, nr T, off-st pkg, \$825+. Feb rent free. 4ff9-0514. SOMERVILLE, 8 rm apt, 2 mins to Davis Sq. nr Tufts, \$1450/mo w/out utils, 350-0955 hr mso.

SOMERVILLE, Davis Sq., mod 2BR, \$700-800; 5BR's \$1300-1450 ATLAS RE 628-6900.

SOUTH BOSTON, ig sunny 1BR, hdwd fire, frpl, deck, fully appl kit, w/d, \$775+.sec + last mo's rent. 269-3451. SOUTH END, BOSTON studio, wiking distance to Pru & T, parquet firs, common rideck, elevator & laundry, \$4650+ NO FEE avi 4/1. Burke & Co. 437-0886.

#### WATERFRON RENTALS

From \$000/mo. 1 & 2 BR's, parking, all amenities, daily shuttle & public transport. Call 869-4446

WINTHROP, 2 new 2BR condos near water, decks, nr T, buy or lease w/ option 3750. 1 mod 3BR spt, w/ pkg, in quiet neighbd, nr T, \$750+ utils. 472-9522.

#### APTS. WANTED

HARBOR
SKYLINE VIEW
Chelsea waterfront 5 min. to downtown Large 3 bedroom w/axposed brick, hardwood floors, porch, and yeard. Safe neighborhood, ample parking, 884-0711.

Single mom with tot looking for place to share in house, clean, quiet, responsible. 269-5322

clean, quiet, responsions. 259-5322
TIRED OF PAYING RENT? I am a responsible prof. new to Boston, and looking for a part-time end/or temp living situation. If you have an age in the city end are looking for someone to keep your apt neat and clean while you are away, and pay a portion of your rent. OR you have a guest room (furn/urfum) to rent for a few nights a week. OR you travel a great deal and would like to share you living space, let's see if we can match each other's situational I would prefer something in Back Bay or Beacon Hill, but would consider anything T accessible, reasonable, secure and very nice.

able, secure and very nice. Please call Cate, days, at 267-1234. WANTED: LA/ BOSTON apt switch. 2 borm apt, 1 block from Venice beach, avi for trade for similar in Harvard convenient area. Avi 8/1/88-9/1/90. Ronald, (213)392-5221.

#### COMMERCIAL SPACE

BOSTON, sm office in Ig downtown loft. Ideal for graphic artist or writer. \$325/mo call Torn days 494-0250 eves 542-7353.

SOMERVILLE Union Sq. 1100 Sq ft, finished space for rent w/pkng. Call days, 776-8544 Space to shr w/graphic de-signer, landscape architect, or engineer etc. Architec-tural firm has drafting/work station avi in open office w/equipment and staff. Looking for other profit to shr facilities. 893-5828

WATERTOWN excellent commercial space available in Waterhown Sq. 6000aq ft wy approx 200 sq ft office space above. Srand new HVAC & aprinkler systems. Ready for interior development. Yery reasonable. Call Louie immed. at 926-0010

#### CONDO-MINIUMS

ARLINGTON Sunny duplex condo. bedroom, 1½baths. Modern kitchen with dishwasher and disposal. Cathedral cellings Heated garage. On T \$134.9K. Principles 643-5581 Leeve message.

APARTMENT, HOUSE

OR CONDOMINUM ?
THE NEW, EXPANDED
REAL ESTATE
CLASSIFIEDS IS THE
QUICK, EFFECTIVE
WAY TO FIND WHAT
YOU'RE LOOKING FOR

FENWAY 24 Peterborough St, nr N.U. & B.U. Charming front 1 bdrm, sparkling howd floors, new kit 8 bsth, d/d, exc closets, lindry, roofdeck storage. Why pay rent? \$105,000, 267-3580, or

FENWAY
Peterborough St. Cherming from 1 bed w/ spankling holw floors, new white tile hit & bath, d&d, batc, nr BU, NU & T. Only \$99,900. Call owner, (212) 722-7904.

Need house or condo on Cape Cod from 8/15-9/1 in exchange for 2 weeks stay at 3 bdrm house near Breckenradge, Colorado, or 2 bdrm condo in Hilton Head, South Carolina. Call 236-7821.

WHY RENT?
SOMERVILLE/CAMB line,
new 3/4 BR (without short
wit to Ind Sq. linear arringd,
\$165,000. Owner 989-8254.

WEYMOUTH
Have your self a merry little
Christmas, With a one
bedroom condo. Quiet
country setting, convenient
to Expressway, low condo
fee, many amenities. Owner
to pay closing costs.
394,900. 331-9104

#### HOUSES FOR RENT

LOOKING FOR AM APARTMENT, HOUSE OR CONDOMINIUM? THE NEW, EXPANDED REAL ESTATE CLASSIFIEDS IS THE

CLASSIFIEDS IS THE QUICK, EFFECTIVE WAY TO FIND WHAT YOU'RE LOOKING FOR!

#### HOUSES FOR SALE

GOVERNMENT HOMES from \$1 (U repair) Delinquent tax property. Reposessions. Call 805-887-8000 Ext. GH 1953

GOVERNMENT HOMES

> From \$1 (U Repair)

Delinquent tax Property Repossesions.

Call (1) 805-687-6000 Ext. GH 1953 for current repo list

#### OUSEMATES

ALLSTON, 3M/1F skg / 25-35 pref for mindful work party household. bacious 5BR house. ack but able to pay 100/mo 437-4771

ALLSTON 3 prof 30ish, ak same for nice hise w/ yd nr T, cigs ok, no bugs, no more pets \$350+ Jan 1 787-4973 ALLSTON/BRI, ak 1 Female 23+ for 5bdrm duplex w/fireplace, porches, d/d on at prkng, nr T. No smoke/pets. Feb. \$245+ util. 787-9890.

ALLSTON Hamt with for semi-coop 6 pers has. Nr T. \$333/mo. 1st & last. 787-5778. Frpic, wid firs. By

ARLINGTON, 1F, 27+, resp. consid to shr 48R w/ 1F 2M. 270+ util. No smit/pets. Prkng avail. Mark 641-4535 Lv message on machine.

ARLINGTON 1F/M to shr snry vict era twrihse w/1M. Nwly rnnvtd, 7rme, 2bths, bernit, ell appl, yrd, prkg. Plano, beaut ctry ktch , grt

loc. \$500+. No perts, smirg, drugs. \$48-0145

ARLINGTON 2F 1GM sk pleasent noneming M/F to the 3f hise. \$319/mo + utils 3/1-6/1 or longer. \$41-1864

ARLINGTON HTS, room in exchange for part time child care approx 2:30-5:30 Mon-Fri responsb1 woman \$43-8080.

ARLINGTON HTS, 2M sk prof nonemkg M/F 24-34 to shr beaut 38R hee. Garage, grand plano, DR, den, w/d, \$475 inct. 646-3752 ARLINGTON, M/F+22 to shrige 3BR hee in Ari Hits w/2 prof M. Nice yard, grt nbhood, w/d, pkng. \$350-util. No pets. Itd aming. Call eves, 646-5822, keep trying. ARLINGTON, M/F for 4BR dup. Spacious w/drvwy, w/d, hrdwdfirs. Near T. No smkng/Pets. \$325. 648-8560 ARLINGTON, nr Spy Pond, semi-coop has ake M 24+, profigred, for spac Vict, nr trans, yard, drawy, frpl, w/d. \$305+, no smk/pets, 3/1 or sooner. 843-8952

ARLINGTON, respbl person w/sense of humor wanted for great 2BR duplex, w/d, d/d, 8350+. Mark 643-0264 ARLINGTON, shr 3BR ho w/ 2F's. Sunny, spac, hrd firs. Nr T, pring. \$350+ CALL 643-0163.

ATTENTION THE DEADLINE FOR RENEWING ALL GUARANTEED CLASSIFIED ADS IS TUESDAY AT NOON.

BELMONT, 1 mat F to shr ig apt nr T. No-amkg/pets. Pkg. lease. 1st/lest/sec. \$285+ 925-4383. Avail ASAP

BELMONT/Camb line. 1F/M witd to shir ig has w/4. Nr T & parks, w/d. \$350+, no more pets 484-4591.

BELMONT. Cushing Sq. 3 serious mature prof. 2M/1F. 2cats sk quiet resp, conside non-smk 30+ F for own small bdrm, ing study. Avail 10/1. Contact Glienn wikdeys 8-4, 929-6292 or lv mssg. BELMONT F/M wntd for 4BR has nr Belmnt Ctr, mod kit & bth, prkng, nr bus, nonsmkg \$325+ 484-1829 BELMONT, prof M skg M/F to shr ig 3BR dpix, frpl, w/d, sik, huga BR avl, \$500/mo ÷ 1/2 utils 499-1536 Michael.

BOSTON-MILTON, Lg Vict home trees, grdn. GWM 48. 15 min train-to So Station. 2 rms \$450, 1 m. \$275. No smk/ drugs, clean. 361-3919.

BOSTON - MILTON 3 seek a
4th F for ig house close to
T's Frpt w/d Avail now
\$300+ Call 696-6596 eves

BRIGHTON. 2BR now + 3/15 in 3BR sing fam hae w/married opt gar w+d 2 bits dw/disp full bermt d'way yd patio no drugs/paries. \$415+ 2mos sec + util. Refs -req. 783-0049. BRIGHTON CTR, 2 Male 1 Female 2 Cats seek Female, 30+, to share food & chores, no more pets, no smoke. \$270+. 787-1810

BRIGHTON M & F w/ cat nd 2 people to shr ig 9 rm coop hae, nonsmkra & veg pis. No more pets. Avi immed \$350-uts 254-582 tv mag

BROCTON, 1M sks 1 or 2 M/Fs to shr 3 BR hse. Prkg, W/D, pool, nosmkg, rms furnished \$325 \$265 incl utils 508-587-5749

BROOKLINE, 2F,2M sk 1F or 1M, quiet, 23+, nosmk/pets, 5BR hse, nr T, \$300+ util, avi 3/1. 738-6478

BROOKLINE

2M 1F seek M or F (pref F, veggie) for 5-bdrm house through June 15- avail immed. 2nd-fir porch, frpic, set-in kitch, hrdwd firs, 3 bsthrms, huge bedrm, 3 bsthrms, huge bedrm, 3 closets, near T, B.U., Harv. St. \$350+, call sun.-thurs. 232-5795 or iv message 734-1454.

734-1404.

BROOKLINE, 4th rmmt needed to shere a house with 3 GM's. Rent \$300/mo+util. Pkg avl. Call (617)437-7588 lv msg. Avl

BROOKLINE. A DECENT PLACE TO LIVE. Friendly, quiet, clean house in Brookline. Vegetarian household. \$395 incluses ALL utilities (gas, oil, water, electric). Parking available, own-room, share living-room, kitchen, yard, gar-dens, etc...Near T. Call 739-1306 elster-730pm

BROOKLINE, COZY semi coop pref F vegle sweet house playful friendly folk big garden \$375 738-6211
BROOKLINE, group has aks M/F prof 28+ \$250+util, immed avail, 738-9718

BROOKLINE, near Coolidge Corner, 3M, 2F skg F 25-40 to share ig has on quist res-st. Close to T stops. No smk/pets, cars. \$375/mo in-clude s sil. Call Dick 277-8232 teave message. BROOKLINE Woman w/sense of humor sought for feminist house, ing rm, epsc has & yrd, prkg, nr T, tyr commit, noamk, pets, \$385/m includit. Call Pat 232-4630 wknds or 630-830pm wikdys BUNKER HILL, seek 4th rmt female, 24+ stdnt/prof. On T. Lg rm. Washer/dryer. No sec'y dp. \$290 + util. No smokers/pets. 242-3136

BURLINGTON 2M sk 1M/F prof to shr 3BR mins from 128 & Rt 3. No pets, w/ pkng \$367/mo + 3/1 272-4063 Cambridge, 1M, 2F, 3 cats seek M2B+ nonsmoker for friendly but independent veg co-op on quiet tree-lined St. Shr some meals, chores \$180+ 547-5539

CAMBRIDGE, 1 veg/semi-veg to shr quiet 6 rm house, nr Hvd & Central Sq, T. Yahd w/ patio. Interest in classical music a plus. \$450/mo incl. Joe 354-2121.

CAMBRIDGE, 2rms 300 sq. ft. Ige shared kit & 1lv.rm. Frpic, w/d, yrd, walking distance to Harv Sq. Nonsmkr, no pets. \$600. Avail 12/1.864-4440.

CAMBRIDGE, 3F ek 1F 24+ ahr Id some meels, warmth; humor, left-fem pol, beaut semi-coop hse. No cigs, no pets Cell 854-5949 6-10 pm only.

ony.

CAMBRIDGE, coop sks member. we are 5men/5women (28-62yrs) who ehr chores, meals, tunnoamk or pets. 1yr commit. 876-1750 before 10pm

CAMBRIDGE, Ptr Sq. 2Rm's, \$295 each inc util. Avail 3/1. In Ig, independ, coop Vict w/1½ bth' & 2kir. No smk/pets. 628-5468. Wkdy til 9. Wknds, 10-5. CAMBRIDGE, Ptr Sq. Frindly coop, 3M 2F 1baby sk F, 30+, to shr meals & chores. Reasonable rent. No smk/pets. 886-1891.

CAMBRIDGE/SOM, sk rmmt to shr 4br apt. Walk to Harvard, \$305, 661-0094 CAMBRIDGE/SOM, sk rm to shr 4br apt. Walk Harvard, \$305, 661-0094

CAPE COD
GM sks. GM for nice nome in
S Dennis. Priv dote rm - Bñ &
LR. All applis, w/d. Must like
animais. \$350+. 508
394-2519 eves.

CHELMSFORD, F- seeks prof F to ahr beaut 3BR home, lake view. 29+, Non smkr. \$425+ 508-251-3643 CONCORD, No smk for 3 BR has by great meadows, 3/1. Wash/dry, fireplace. No cats. \$400+ 617-524-8869.

SOMERVILLE, Davis Sq. M/F writd to shr 5BR has semi-veg, quiet st, 2 profis, nonamkr \$300/mo 776-2103 DORCHESTER, house-mates sought for coop house on Red line, \$300+ utils/mo. We are in our 30's & 40's, vegetarians, shr din-ners. 436-7241.

DORCHESTER, in lovely re-habed Vict home in Melville Pk, 2 bloks from red line, rully fresh BR sep bith, cable TV, off-st pkg, alarm, all utils incl \$500/mo for n-smkr 265-9622.

**ATTENTION!** THE DEADLINE FOR RENEWING ALL GUARANTEED

GUARANTEED
CLASSIFIED ADS IS
TUESDAY AT
NOON.
FRAMINGHAM GWM prof &
disc, sks seme to shr new
house, priv bath, quist, close
to Pike & trains, approx 3/1
\$500/mo. Contact PO Box
181 So Station Framingham
AN 01701

FRAMINGHAM, M/F to siv 4bdrm rench off Grove St. Lg hse, ig yrd, d/w, w/d. \$330 plus 327-5390 or 877-9629. FRAMINGHAM, shr 2BR twhhse w/dshwshr, pool, prkng. No smk/pets. \$400 incls ht. Avail 3/1. 508-872-4041. Lv msg HARVARD, MA. AREA 2 or more writed to ahr semi coop has in beaut rural vill., 1830's has w/barn on 3 acres in hist dist of Shirley oir (off rt. 2.36

HOUSEMATE
Progressive, nonsmoking F, seeking more space, 25, writer, and her 2 lun indoor cats are looking for a happy nonsmoking house or spartment w/private room to thrive in, Cambridge, JP or Brookline preferred, move in 2/15 or 3/1. Let's talk. 282-4427

JAMAICA PLAIN, 1BR in 5BR hes, convent to T, W/D. 5210+. 725-5650 10-4PM Dr. Dehloyos or \$24-7332 JAMAICA PLAIN 2F sk 1M/F to shr ig hes w/d Nr pond, T \$350+ Awl 3/1, 522-5147

ATTENTION! THE DEADLINE FOR RENEWING ALL. QUARANTEED CLASSIFIED ADS IS TUESDAY AT NOON.

JAMAICA PLAIN, 3M 2F prof sk 1 smoke-tol same 24+ for 6BR. T, shop, Indry, D&D, porches, all conv. \$300 inc all 524-8133 before 10.

JAMAICA PLAIN Victorian near Porest Hills Sta. Nonsmoking household. Gall 522-5101 \$400+ util LEXINGTON, 1 prof M, 30, sks 1M/F to shr spac 1/2 hae cntry setting, w/d , pkng, avi 3/1 \$450+ 863-5609

Jr sector 605-905 Looking for a GIG? Looking for a musician? See GIGS category in Music & the Arts classified department. MALDEN, M/F, Irg Vict Home, Yrd, porch, indry, or 7 Dog OK No cat Non-amit. \$275+ util \$24-5939

MAYNARD

GF sks 2M/F professional housemates in large, new 3BR, 2 bath home. Quiet street, large yard, walk to center. Considerate, non-disease, non-disease, non-disease. center. Considerate, non-durg/smokers only, please. \$415+ per month. 259-8965 MEDFORD, nr Tufts, T & buses, 2F, 1M sk M or F 25s posmik, responsible, to shr ing 48R hse, no pets, \$280+ int & util."396-2099 MEDFORD, nr Tufts & T, 2M sk easy going, resp M/F 26+, nosmk, for 3BR apt, \$300+ util avl 3/1. 391-2939 MEDFORD On bus In, 1M 1F sk 1 or 2 M/F 24+ for fradly hishld. Shr food, some semi-veg meals, good times. Snny, ig yd, frptc. \$500 for 2rms. OR \$315 ea + utis. 395-7197 5-10pm M-F & wkinds. Avi Mar.

wends. Avi Mar.

MEDFORD, sk 1 prof M for 69M hee. Quiet loc, off St prk, w/d, near trans. \$375-utils. 386-0593.

MEDFORD/SOM/ARL. semi-coop apt 2M 2F1 cat sk. 1F 234-no more cats. - Interests: - cemputers. - art. - interests. - cemputers. - interests. - intere

MELROSE, Hinds m furnished rm in Ige updated Vict home. Central air, w/d, cable, prkg, kit priv. Conv to T. No smoke Male. \$395 inc utils 665-6082.

MIDDLETON, Nr all rts. 1 Non-smk prof GF 25-35 to shr ig charm home or conser Ind. Frpl W/D, pet maybe. 508-777-5765 8-10PM

NATICK sk F 25+ ind holistic iffestyle single fam ranch 4+ acre, pool, washer, fire-place, nr train. \$310+ util. Chris (508)653-8150.

NEWTON, 1M ak 2 M/F fr 3BR Hsa. Fire, Yd, prkng, clse to Pike & 128, \$385/350. Bob 984-6045. Avail 3/1. NEWTON 2M sk M/F 25+ to shr 1/2 hae, w/d, pkg, nr hwys & T; no cigs/pets \$300/mo+ uti & sec avi 4/1 527-8867

NEWTON, 2 pro? sk. 3rd for beaut Vic hae on quiet st, nr T & 128. 2 baths, w/d, Ige kit, dngrm, lvgrm, frpl, garden, terrace. Avi 3/1. 964-843, 244-2238; Days 292-5964 NEWTON/Aub'dale, n-amk F 28+ shr home w 1 F semi-veg. + pets. W+D, frpic, river. Canoist delight. \$425+, + last. 965-0894

NEWTON CENTRE 2M/ 1F sk 1F/M to shr ind 4BR 26+, nonsmits, neat, courteous, no pets \$308.50+ 1/4 utle. Avail 3/1 527-2510

NEWTON CNTR, Lrg Rm in nice Vict (Oak, lace, plants, Indry). Frindly, indep, inter-active. 25+, No drugs plae, Nr T. \$375+. 965-6687 NEWTON CORNER, avi 3/1 2 prof M sk 3rd in 3BR apt. 5 unny, near xbue, pking, frpi, \$350+ utils. Call 244-2815.

NEWTON CRNR, 3M/F writed for Ig, indep hee (6 persons). Mature, quiet, resp, pro7s only. 1yr commitment, on T, Laundry, pring, \$250+, \$64-4874, 527-0444.

NEWTON Ctr, irg beaut mea-ter BR, in priv home, A/C, priv phone, prkg, all amenities. 332-1067 eves NEWTON, mmt wtd in cozy single fam home, F nonemkr pref. \$500mo inc utils, pkg. Margaret 237-4500

Nice men and nice small dog looking for housesharing situation. Eric or Goober 646-4739

NEWTON, Upper Falls, 2 prof M sk M/F for furn 3bdrm hse, w/d, hdwd firs, great beemnt for wrkshop/strgs. Nr T, shops, Rts. 9 & 128. Avail 2/1. \$400+. Call 332-2725 aft. 6pm.

NORTH ALLSTON, 3M sk 1 person sans tobacco sans pets. 3/1. \$325+. 254-8594. Quiet norhd and rmmts.

Quiet north and rmms.

WELLESLEY HILLS, mature friendly prof Female sks non-amking prof to shr beaut 3 stry old cotonial house nr T, w, yard & pice, \$500 inci utils 508-45-45938.

Prof SDWM 40 sks house or ig apt to shr w/ same in Boston / Cambridge. Eve-wkind 237-7322 /23

QUINCY, prof sks nonsmkr, quiet, 26+ for 3BR home m bch, T. Nice yd \$290+, Sally 227-1612, M-Fri 9-5. READING, huge new home priv. wooded area w/GM, 25 & pro GM cohv 128, 15 min Boston, \$400, Lee 246-1905. ROSLINDALE, F. sks courteous non-amiter for beaut 2BR w/woodstove. In Arborstum. \$400. 327-9907 SALEM NH GWM, 20's aks 3rd to shr home, 10 mins to Rts 495 & 93. \$375+ utils. Call att 6pm 603-329-4337 SHIRLEY, Heemt writed to join frindly, indep heehold in rural village setting. Close to rt. 2, com. train. \$250+Catherine (508) 425-4555

SOMERVILLE, 2 M/F, 25+, needed to share ABR house w/2 musicians. \$300+ util. 776-3951 After 6PM. SOMERVILLE 3F 2M seek F/M for friendly house nr Davis Sq. no smk, semi-veg. No pet \$226+ utille 776-1360 Avail Feb 1

SOMERVILLE M/F nonembr for pvt suite in sql fam hee. Your own kit/bath, walk to Davis, Porter, Tufts. \$625inc heat & elec. 625-6641. SOMERVILLE. Busy prof F sks F hamt for lovely &Br home, nr Davis Sq T, off-st pkng, gardens, turn svail, s hrt-term \_welcome, \$400/mg.492-6132

SOMERVILLE. Prtr Sq.
Beaut Heel Low renft 2rms
avail in spac, snny, 48R.
Pref F. 25-35, frndly, & very
neat. Funny, 3ocially resp.
creative types please repnd.
Letters please to POB 279,
Cambridge, 02140

HOUSEMATE
SOMERVILLE, Winter Hill
coop nds 3 heat, friendly,
mature people, 30-35 to
share non-veg meals in huge
Victorian house. No
smokers or pets pls.
628-1731, 628-8989.

SOMERVILLE WEST Sk writing M/F 25+ to shr 3BR in hase. Conv an stores, Indry. Davis T & bus. Nice porch / yard. No smk/pets. \$333 + low uts. Avail 3/1. Call 666-9744 SO. NEW HAMPSHIRE 2 GM sk resp 3rd; sep kit + br, shr bath; priv setting. \$300. (603)362-4810.

THE DEADLINE FOR

RENEWING
GUARANTEED ADS
18 TUESDAY AT NOOM!
WALPOLE, minit wind for 19
bdrm, w/d, backyd, pkg,
\$250', mo + utilis/sec.
508-688-4408. WALTHAM 2F & 1M sk 1 prof 25+ for 11mm indep has. \$300+ utils. Avail 3/1. 594-5480 leave message

WALTHAM, 2 Prof's seek 2 Prof's for 4BR house near Brandels & 128. Quiet area, St. prkng. \$325+. Eves 894-5808. WALTHAM, 2 Prof's seek 2 Prof's for 48R house near Brandels & 128 Quiet area, St. prkng. \$325+. Eves 894-5808.

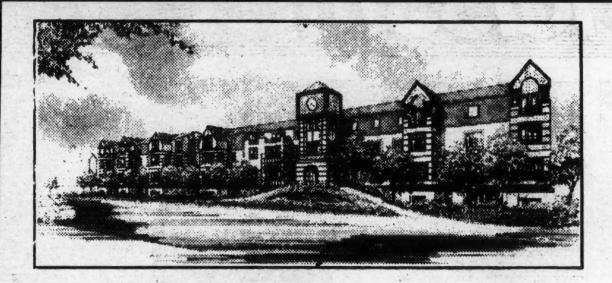
WALTHAM, igs Vic has to shr, just purchased by easy going landford. Plano, jacuzzi, frpis, on bus line, nice nbhood, 15 min to Hvd Sq. 4 rms avail. \$275-\$35 utile. Call Ted 628-8663 WALTHAM, 2M sk M/F to share 3BR, 1 Fam Hee, off-St prkng. \$350+ utile, Avail Now 894-3289/647-1464

WATERTOWN, F 25+ for co-operative, non-coop hee no cigs, no more pets, \$200 pl ASAP, 924-0481 bef 10 pm WATERTOWN GM/LF to shi our lovely home, pking, nr T, \$400/mo utle Inc. 924-3640

#### WATERTOWN

Housemate (s) wanted (M-MEDIATELY. Family at-mostphere. Rooms starting at \$300.00 including utitities. Some room furnished. Single parent families ideal. Please Call Lyz 547-0677. M-F. 9:30-4.

## 1 Bedrooms FROM \$97,900 2 Bedrooms FROM \$115,900



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- A. 6% Fixed Rate Mortgage (For One Year)
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Visit our sales center Sunday 12-4.
Call for private appointment anytime.

Directions: Main St. Everett, then left on Tileston St., then left on Cross St. Or Call For Information

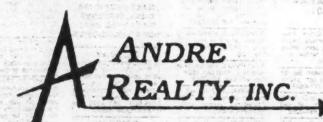
Each residence at Village Corners is equipped with stateof-the-art conveniences, Featuring:

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- Elevator buildings and electronics security systems.
- Oversized master bedrooms.
- Covered private balconies.
- Separate dining rooms.
- Kitchen appliance package including stove & dishwasher.
- · Walk-in storage.
- Trash compactor with hallway drop off.
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By Appointment

#### **BROOKLINE**

EDUCATED

1469 Beacon Street
Coolidge Corner

#### BOSTON

316 Newbury Street

Back Bay

#### CAMBRIDGE

52 J.F.K. Street Harvard Square

**OPENING SOON IN NEW YORK CITY** 

MEDFORD, F needed to share clean, quiet, 38R home w/d yrd nr 193 \$350 Pets OK. 397-1239 lv msg.

GET TO

Want to learn a foreign tanguage, how to draw, how to write screenplays? You can find listings for all this and more in the sy-panded Education section of the Phoenix Classifieds

MEDFORD, M to shr new 3BR hae, on public trans, ige, off st pkng, w/d, 2 full baths. \$420/utils inc. 395-9822

MEDFORD, Near Davis Sq & buses. Cooperatively owned house seeks M/F 27+ who want to live with group. share food, chores, maintenance. Beautiful house/yard. Costs reasonable. No smoking.483-1796.

MEDFORD, Near Davis Sq & MEDFORD, Near Davis Sq å buses. Cooperatively owned house seeks M/F 27† who want to live with group, share food, chores, maintenance. Beautiful house/yard. Costs reasonable. No smoking,483-1796.

MEDFORD/smrvlie, F for 3BR apt. \$385 inclds all utils. Prkng, w/d, wd firs, nr T. CALL 395-2461.

JAMAICA PLAIN, Single rm, \$295, 2 rm suite, suitable for cpl, \$550, both incl. ht. & utils. 522-5721.

MISSION HILL, 1M/1F seek 2nd F, 25+, mature quiet prof for large 3BR near Longwood med area \$200mo + utils. Call 445-8689. Karen or Robert.

2BR apt w/same, refs req. call 603-556-5480 aft 5:30 pm wkdys or lve mag

NAVYARD Charlestown 3 rms in lux w.front apt, dok & view, 9 mins dwntown, agas, sunna, swimpool, prkg. \$455(loft), \$540, \$560(own bith) 292-1316 day 242-7196 wkaves Justin

NEEDHAM 2 30 yr old profs sk nonsmk F to shr filly furn home nr 128, Rt 9, \$380+ No pets 444-3623

NEWTON, 1M 1F 2 cats sk frendly nonsmik M/F for ig 2BR Vict duplex, off St pkg. \$425+. 332-1284

NEWTON, 2M sk reap M/F for min 3br 3stry apt. Sm yard, drwy, bsml, strg, nr pike & Boston, T, bus, cable. \$275+/mo avail 3/1. 322.632 or 988-1162

NEWTON, 2 prof F sk F 28+ to shr ig snry 3BR apt. Frpic, yrd, prig \$400+ util, avi 2/12 244-6394 527-9039 lv mag

NEWTON CORNER 1BR avail in 3BR dptx. Grt loc, 1/4 mi Mass Pike, 22-35yo, no pets, pref ind M, dw, pkg, cable \$375/mo d-527-5284

NEWTON HIGHLANDS, rmmt for Ig rm in 3 BR, 2 stry hse, yard, drywy, Irpl, bamt strg, next to Rt 9 & T, \$400+ 965-6818.

CAMBRIDGE/BELMONT 3M sk M/F. Apt w/balcony, porch, quiet neighborhood, vegetarian prefered. 2304/mo. No cigs or pets. 489-3307.

CAMBRIDGE, Centri Sq.-GM sk GM in mod 29R, 1.5bath, ww, dw, ac. \$450/incl HT & util. Pets 617-491-0464

CAMBRIDGE, F rmmt, attrctv frashd rm, nr Hrvd Sq. use of ktch, dck & yrd, w/d. \$550 incl util. 661-0331 CAMBRIDGE, GWM sks rminte to shr 2BR apt \$375 heat inc, call Chuck 497-1154 avail 4/1

CAMBRIDGE, Harvard Sq. \$400+ utils. prof, 26+, clean, quiet, 1rst floor. No pets/smk/drugs. 661-7719 CAMBRIDGE, Inman Sq. Lg anny 2rm suite in 3BR apt, clean, Hdwd firs. For 1 pers, mid-20's \$480 884-3738

CAMBRIDGE, Must see. Straight WM sks same to shr spac 2BR, 2Bth condo on Chris. Incl. HT/HW, pool, A/C, flly fm. \$800. 925-8311

CHELSEA/Rev, F to shr sury 2BR, 11/2 Bth twrhse, ww. d/d, w/d, ac, prkg. 889-5017 eve & wknds

CHESTNUT HILL, 1M sks 1M/1F to shr apt. Pool, prkg, tennis crt, WW carp, nr T & rail, W/D, cable ready, ht incl. \$412/mo. 323-4067 DAVIS SQ. Mid-Jan, 2F sk F, met, non-smk, 25-30, spac 3BR apt nr T. \$367+. W/D, No pets. 776-0347. Lv Meg.

DAVIS SQUARE, sunny room, shere bath, no kitchen \$325 utils incl, garage avail 266-2886. DAVIS SQUARE, ak Resp, nest, mat. M/F immed. for nice, ig, sunny, 2br apt. 1 bits from T. \$400+. 625-0991.

DEDHAM, 3F's 2M's sk hsemmt, fmdly, cooprive, healthy home. Nosmk. \$340+.326-5371.326-8391. DEDHAM GWM prof 28 sks rmmt to shr ig 3BR apt, walk to bus line, \$325+ utis 329-3448

329-3448
DORCHESTER, 2WM sk employed rosp M, age 25+, to shr (ge 3BR, nr T, U-Mass, avail now, \$275/mo inc util. 262-6459, 5-7:30 PM

on B in. inc h/hw, pkg \$342 A vi now 783-7136 days-864-5500 ext 5527

BRIGHTON, to shr 2BR 2BTH, new condo, D/D W/D, 1 bick fr T, avail thru 6/1/89. \$400+. 738-4738

BROOKLINE, 1F, 22-25, for fun, considerate, pro-fessional 48R apt off Beacon near C Line. 28th, dishwasher, big living room & kitchen. \$325+ utils. 731-1416 after 5PM.

BROOKLINE, 1M/F to shr large sunny 3BR apt w/2F, no smk, 25+, nr T \$425/mo incl ht. 734-4182

BROOKLINE, 2 Prof F sk quiet, nonemkg, rmmt 29+, to shr irg Cool crnr apt, \$267 incl ht. 739-5409, iv mas

BROOKLINE/BRIGHTON, prof M 27+ 3BR apt, co-ed, no amking, nr T, \$315 w/ ht, avi immed 738-1337 bef 10

BROOKLINE/Bri mmt for a beau 2 bdrm condo Bos vw pool hdwd fi mdrn appl nr T \$500 heat 566-2859

dy wine & a slice of fudge cake and even the angriest of the rebels will toast to the Queen's health. How often do you go to a restaurant, spend \$10 - \$15 on a meal and still leave feeling hungry? that is not the case at Newbury's. Our Sirloin steaks weigh at least a pound, our salad bar offers seconds, thirds and fourths, the baked potato is huge, you get a loaf of homemade bread with dinner, and if you are still hungry, have some of the free brownies for forty years.

#### **NEWBURY'S** STEAK HOUSE

94 Massachusetts Ave., Boston, 536-0184

OPEN NOON TO MIDNIGHT

FREE PARKING AT GARAGE ON NEWBURY ST.

RIGHTON, house nr BC & w/prkg, avail now, 38drme upstairs. Lots of storage. I/F \$300/mo 783-4996

BRIGHTON Imm opening 4 spacious apt near T \$350/mo+utis. Please call 354-3961 for details

BRIGHTON/Oak Sq. 3rd F for small room conv to T, \$263/mo, smoke ok, 787-3156

BRIGHTON, Prof SM 25+, indprodnt heehid, \$250+ util, nr T. prkg, noemk, 6am-9pm 787-3057

BRIGHTON, resp. rmmt wanted to shr ing 5BR apt in res area on bus line, \$365 incl ht. Robert 232-4536

incl fit. Robert 232-4536
BRIGHTON, rmmt wntd
-2farmii, frpic, D/D, prkg,
2min-T, W/D, surporch, yd,
expoing, emoking, \$400+
call 788-5847
BRIGHTON, rm w/own BTH
in hge friendly, surmy 5 person apt. W/D, rr T, new ktch,
ripic, baic, wd fis. \$330 inc. hr
å hw. 730-5813, Av 3/1

CAMBRIDGE, 3 GM sk 1 GM 24+, n-emkr, 4BR, 5 bicks to hvd Sq, \$275+ utils, av now, wd firs 661-3107. CAMBRIDGE, 3 M sk 1 M/F for 4BR nr MIT, Kendall Sq. Sunny, 3rd R. \$300+ util. 661-d138

CAMBRIDGE, nosmkg F w/cat aks M/F 25+ to shr charming mid-Camb condo. \$500 incl priv BTH, W/D, prchs, prkg. 576-6810

CAMBRIDGE, noemking M+cat aks M/F prop/grad stdint 25+ to share renvid 2BR in T, MIT off magazine. \$395+ D357-2724. 776-5340.

CAMBRIDGE, nr Huron Ave. 1 frendly, resp., rmmt (25+) for quiet, snny, 4BR apt with 1 m & 1F. Nonsmitg, Indpndnt. \$425+ util. 868-1620

CAMBRIDGE/SOMERVILLE prof M/F to share spectous sunny apt w/ 1M & 1F. HDWD firs, mod klitchen. Washer/dryer. Nonsmoker. 629-2448

CHARLESTOWN, GM, prof, sks quiet, responsible, NPR listener to share clean 4RM apt w/rpic, ridck on T lines. \$440/mo+ util 241-9002

util. 899-6501, 894-3890mag
CHELSEA, Frmmte aks 1F
25+ to sin 2BR condo, smltr
ok, no pets, off parking,
storage, w/d, quiet bidg, nice
et, nr wirmt. \$350+148, lve
mage at 868-4833
CHELSEA, M/F for spiritfilled Christian household.
Own room plus lvg rm and
large intohen. Buses to blue
and green lines. \$233+.
894-3812.

DORCHESTER, F sk F non-smkr 25+ for sungy 28R nr T, \$250+, sense of humor call aft 7pm 825-1687

DORCHESTER M/F to shr 2BR apt furnished, heated, 5 mins to red line, pking No smoking or drinking, must be clean. \$300/mo 825-0884

DORCHESTER M/F 25+, nonemking, neat, resp, to shr spac, beaut apt in Melville Pk w/ 1M. W/D, frpic, drvwy, yd. \$375+ utls Brent 436-0302

DORCHESTER, share 5 big rms, 2 prohs w/artistic F quiet area near UMASS T \$300. 265-6577. Offbeat?

pkg, stg. Near JFK T, \$325+ utils. 825-0239.

Large kitchen, fiving room, spare room, washer/drye, parking. 846-3349

EAST BOSTON, \$500/mo, pool, coen view, nr T, all new. \$81-0750

EAST BOSTON, M/F rmmte needed for ige 3 BR in nice area. Ping, nr T, atright non-smkr 23-30. \$285/mo+. Mark 569-7085

## Let them eat steak...

(cooked medium rare, of course) & salad bar & homemade freshly baked bread & baked potato & a carafe of burgunif you are still hungry, have some of the free brownies for dessert. So the next time your friends get restless, bring them to Newbury's and discover the restaurant which has kept Bostonians and their stomachs satisfied for the last

#### BOSOTN, Private room in single family has in ex-change for chores. Good section of Dorch. Plung avail, hear T. Student preferred. References asked & given. 825-7471 ALLSTON, M/F 1BR in 3 bedroom apt. \$340 month. Near T. Ask for Joe or Chris. 254-7559 80ST0N, N End, prof F 25+ for 2BR. Lots of light, nr harbor, grt view. No smk/drugs/pets. Prof only please, Av 2/15-3/1. \$350/mo, Gisele 720-1705

BOSTON, Beacon St. F student to share 1 bdrm Apt \$400/mo incl util. 266-8799

BOSTON, grad stu/pro wtd exc furn 6-rm dvpl nr T (rd-line Andrew) resp nonemk 1 yr min. Tom 282-8605.

BOSTON- huge room avail. Recently renovated apt. laundry, exp brick, parq floors. Steve at 761-6168.

BOSTON, Hvd Medical area, rmmts wanted for rehabed 3BR \$300 each. 277-4836.

BOSTON, ig rm \$410/mo, sm rm \$330/mo in 3 story townhee Grt loc, St Stephen St. next to Symph Hall T, shope. Call owners agent. 247-0238

BOSTON, M/F needed to live w/GWM in 2BR on Tre-mont St, S End. \$450 inc heat. 262-6143

BOSTON N End, M/F prof 30+ for ig renov 25R apt \$425 avail 4/1. No smk/pet. Call eves 523-1429

BOSTON, No. End. 1M/F friendly/prof for 2bdrm apt. newly renovated, ig, mod kit. \$500. Call Tom 499-9523.

CAMBRIDGE EAST, spacious 4BR, yard, \$300; BOSTON Nr NU attractive 5BR yd \$300 htd, Sander RE 864 6772

BOSTON, Park Dr, nr Ken-more Sq. M or F, 2 Bed, Liv-ing Rm, beth rm, \$391/mo + utile 262-1054.

BOSTON Penthouse - M wtd Pool, jacuzzi, BQ, 3BR, frplc, No smoke, Hetro, 24hr secur \$530+ util Gary 266-5131

BOSTON, S.E., 30yo, neet, prof, SWM sks same to shr new 28R condo, rfdck, elevator, \$495+ util aft. 7pm 266-4359

BOSTON, S End, M 25 sks M/F for 2BR apt, grt loc, 1 min to pru T \$385/mo, h/hw inc, avail 3/1 or before. Call 262-2144 eves/wknds

ALLSTON, M/F, 28+, to shr 2BR apt. \$327.5 incl HT/HW. Non-smk, quiet person. Avail 3/1. Eves & Wkend Diane. 782-0252 ALLSTON, M/F for 3BR, 25+, no smkng or pets, nr T/shops, \$300+ utils, avi 3/1. 782-6026. BOSTON, 3M sk 2M/F for 5BR nr NU/BRIG Cir. Lge rms, wwd firs, cigs ok \$300 incs ht 661-0136

ALLSTON Resp F for a rm, rent: \$303/mo. Avail ASAP 353-4436 (day) or 232-9187(evep)

WATERTOWN Sq. 2M/1F sk 2M/F rmmts for spec 5br dpix. Nr Pike/buses. w/d, d/d, pkg, yrd, bsemnt. \$355. 923-0329 or 787-0769.

WAYLAND/ LINCOLN. wooded area off rts 2. Pets OK, \$320+. 358-5505.

W.MEDFORD thoughtful 28+ non-smoker to share

28+ non-emoker to share arts, music, juggling, ig yard, fireplace, \$300+ 463-7309.

W ROXBURY, considerate, clean M/F for an independent 4BR heehld, pkng, easy commute to downtown. 325-4072 aft 8pm

W ROXBURY, considerate, cleen M/F for an independent 4BR hsehid, pkng, easy commute to downtown. 325-4072 aft 8pm

ROOMMATES

N.ALLSTON M sk M/F to share apt 1 mile frm Hvd sq. Must be very quiet, neat, non-smoker, 30+. No pets,

drugs, or musical instru-ments. 255+ utils. 254-3555

ALLSTON, 1BR in 3BR apt, 2M grad stdnts sk quiet, in-dep M/F non-smkr. 2 blocks from gr Ine. \$383+, 254-9250 avail immed

ALLSTON, 22+, M/F, non-smiking to shr specious 2BR, on Green line, \$412mo + utils, 731-8502.

ALLSTON 3F seek 2 same for ig 5bdrm apt, smkg ok, 3/1, \$200incl utils. 254-6706

ALLSTON, \$450mo gas in-cided. Near trans, w/d in bidg, smiking, cples OK. 1WK free rent. 277-3596.

ALLSTON, Space! Progressive F/M to shr huge, sunny, renov'd mod 38R w/1M, ir, dr, elk, w/d, prch, new bth, prkg, \$500+ 782-6264

ALLSTON, F mrnt needed to shr 2BR apt, close to T & shops off Harvard St. No Yuppies, students, or slobs please. \$325/mo incl ht. Call 787-3345

ALLSTON, F student & cats seek nonemoking M/F \$300 inc h/hw, no feel 277-6957, eves. avail 3/1

LAND

DON'T FORGET THE GUARANTEE RENEWAL DEADLINE TUESDAY AT NOON

nriside, 1M sks M/F nonsm nr gm & orange T, \$600/n Call Tareq 247-9277

BACK BAY, GREENHOUSE. Share luxury 3br w/profs. Non-amoke. Pool, sauna, gym & concierge. No feel shift or \$470. Rooms evail. ASAP. Call & leave message. 247-0238. Parking avail.

BACKBAY, M/F to shr 2BDRM \$425 includes util, eat in kit, 1 bik from Pru T. After 5 & wknds 424-8293

BACK BAY - Prof M/F to shr lux, furn, 2br/2be condo on Comm Ave nr Kenmore Sq. 24hr sec, pool, view, deck. \$750. No smokers. 536-3795

BACK BAY, rmmt needed in a 3BR, 2 lev on Beacon St, W/D, ht incl, avail 3/1. \$450 437-9114 or 424-7963

BACK BAY, SM seeking same for 2 born near T. Heat included. \$315 a month. 247-2295.

NEW CONDO Boston, 22+ M/F non-smix to shr 2BR, 2BTH on 2 lvl, hwd ff, tull appl, nr T, pond, safe, \$400. 963-0073

BEACON HILL. F sks grad stud/prof F, 25+ to shr lvly Snny 2 BR, nr T, hrdwd fis ht-hw inc, \$450, 523-2821

BEACON HILL M/F to shr 2BR apt near T, sprmrkt, Indry. 1 pet. 1st, last, sec. \$450+ 227-7013

BEACON HILL Prof M 30 sks same to shr 2BR apt, no smk, \$550/mo. 723-4335

BELMONT, 2BR M/F, 25+, quiet apt responsible non-smoking, \$450+ util sec. CALL 489-2568

BELMONT 2F 1M 1 cat sk 1M/F nonemic 24-30 to shr hae. Pkng, yd, Indry, dw, on bus \$350+ utis 484-2398

BELMONT, F 25+ wntd to shr spac 2BR apt ovriking pond, teundry, pking avail, on bus line, no pets, smking ok, \$350+. Avail 3/1 484-6765 or 891-6790 ext 177

BRIGHTON, 18R's avi in 3BR apt, M/F prof or stndt, nr T, BC, BU, Comm Ave, off-st pkg, \$300 ht incl. No sec, 1st and last req. 787-9823.

BRIGHTON, 2Fs sk 1F, prof, 25+, No smk/drgs, to shr 3+ BR nr T/pike. Prkng, indry, prohs. \$325Htd. Col-leen or Sue 783-2816.

BRIGHTON CTR By T & bus, \$340 htd 2BR to shr w/ F 30+ nonsmkr semi-veg pref 782-2713 547-8080 Alma

BRIGHTON Ctr, M/F grad or prof 25+ to str large, 3fr, 5BR hse w/2M,2F, \$190+ util. Avail 3/1 783-0858

BRIGHTON, Ctr, rm avail in 4BR apt, \$300+utils, M/F 25+, 254-4518

BRIGHTON, F, 27+ to shr Irg, sunny 2BR apt. Kit, LR, study, parking. \$435+ utils. CALL 254-3758.

BRIGHTON, F skng F. Comm Ave, mod, nr T & BC, \$400, May-Aug, no pets lan, dy 388-9315, ev 876-6121

ALLSTON sk 1M for space in newly renov large apt nr T, BU, BC, \$225 ht/hw inc. Avi 3/1, 254-5542.

ARLINGTON, 1F sks 1F for 2 bdrm apt. Avail 3/1. Swim-ming pool. No pets. \$387 heat incl. 541-0948.

ARLINGTON heights, 30+ nonsmking F to shr 3BR. Yrd, prking, firplice, shri-tim OK. \$380+. Eves 646-7432. Day 256-6600x6368 Chris

ARLINGTON HGHTS, M/F, 28+ to shr 38R apt 18lk hm Mass Ave bus. Non-smkng, conven loc, w/d, pleasant apt, friendly atmosphere. \$275+ utils. 848-7724

ARLINGTON HGTS Beaut, sunny ige 2BR apt in immac 2fam hae. Fridly human serv prof M six mature stable M/F mmmt 30+, Near T. No smk/drugs. \$425+ util. 646-5429

ARLINGTON, M/F 24-30 to shr-1/2 hee w/2M's, hw fir, off at pking, nr bus, \$336+, av 3/1. 646-0716

ARLINGTON, M & F ek M/F to shr 3BR, 2fir apt nr T, Mass Ave. Lge rm inc own bath, closet, w/w. Shr food, porches, pkng, w/d, no smk, aveill 3/1, 5380+. Janie or Adam, 648-6356

ARLINGTON, M/F sk rmmte 27+, for friendly, indep, 4BR apt. Pkng, nr T, no pet/smk \$300-\$400+, 646-6201

ARLINGTON, Prof. GWM, 30+, amoker, quiet seeks similar M/F for good size. 2bdrm on 3rd floor. Wood floors. Corw. location on Mass. Ave. available, many buses. No pets. \$335+. Robert. 643-9236 after 7:30 pm. ARLINGTON, skng rmmt to shr spac 2BR on Camb. line. Prkg, w/d, public trnsprt, soundproof rehearsal rm. \$375+ 3/1. Paul 641-2356

BOSTON/SE Sk GM 25+ reap clean prof namk to shr 2BR apt \$373 ht hw incld Call evs 267-6374 6-10pm ARLINGTON Snny & bright 2BR apt on quiet st, off-st pkg, prof F nonsmkr wntd. Avl 3/1 \$367+. 643-4348

ARLINGTON, wntd 1m or F 25+ prof for suny 28R apt, 1 cat, \$367/m avi 2/1. call aft 7pm 648-4051

eva 207-5374 6-10pm

BOSTON, So End, Prof GF
sics GF/GM, 25+, to shr
lovely, spac, frmdy 28R ept.
Eat-in kit, d/d, w/d, roofdk.
Must be resp. No
peta/drugs/ heavy aich.
Smirra welcome. \$550hd.
Sec/dep. 267-5898

BRIGHTON, 1M 20-27
needed for 29R ept. Harv &
ComAve, on T, st plang,
cable, mod 1648, ig rms &
clett \$425tt avi now. Feb
Free 782-4814. ASHMONT HILL, GWM seeks same for 2BR 2Bth, luxury duplex. Laundry, security system, possible off-St pring, 8450+ utils. No Booze or drugs. 436-5727. (S-8PM) or Leave Msg.

BRIGHTON, F sking M/F under 30 pref, holwof lir, bay window, nr T, d/d, micro, alarm, track liting, health club, jac; sauna, recently re-nov. \$550/mo, Lisa 787-1786

BRIGHTON, GWM aks mmt for xtra Bdrm in 2BR apt. Quiet st, nr T \$315/mo + util 254-8897

BRIGHTON, M/F with for Mar 1, \$325/mo ht/hw incl. on B line, call 787-8753.

BRIGHTON/
OAK SQUARE
SRIGHTON — Prof. F sks.
respons, easy-going M/F
28+ to share 6-m. opt. in 3-fem. has 2 BR, Quist et, on
bus lines, adequate on-st.
prings. No pats, amoto. No.
8400 + usit. 254-4288 eves.

BRIGHTON, Oak Square, 2 M's seek 3rd non-smiler, to shr 3BR apt in 1g house. Parking avi, cool cat, hot jazz. Avi 2/1. Cell 787-2334 v msg.

BRIGHTON, prvt BR in 3BR hae, free pkg, fully frnshed,

piano, a must see! \$470+ 254-7977. Immed occup BRIGHTON, resid area M/F 25+, wanted 4/1 on bus line, conven to express bus, bit yd and porch, smoker ok, \$375+ util . Call 254-8645

BROOKLINE, M for large, 3 bedroom near Beacon T. 2 baths, disposal, d/w. Absolutely must be very quiet, clean, non-smoker prefer prof M over 30, \$400 Call Steve 739-0720 BROOKLINE, M/F, prof, 25 or older, for spac, sunny, 3BR apt, nr Riverside T, \$500 incl utils 731-6726.

BROOKLINE M/F wanted for 2BR near Coolidge Corner. Rent is \$350 per month including utilities, avail now, call 738-9618

BROOKLINE, M/F for 3bdr apt. Lg, snny, w/d, dish, mod appl, nr T & grocery, pkg avi Linda \$375/mo. 731-9145.

BOSTON, nr Brkin Vig, non-amking M/F for 2 1/28Ft dptx condo, fully friend, secure pkg. \$600/mo 734-4900 h, 451-8990 ask for David.

BROOKLINE-prof 30+ sks same to shr specious apt in 3fam house \$450 incl prkg, and util 232-3570 BROOKLINE, prof F 24-30, nonsmk to shr sunny 7 rm, 2 bath apt w/1F, nr T \$470+utils. 736-4060

BROOKLINE Resp rmmt nded for Ig 4BR 1 1/2 bth apt on grn line. \$325/mo inc ht & hw 232-2206

BROOKLINE, mmnt writed to shr lovely 3Br apt, ig rm, howed firs & prch. \$450 incl ht, call Leura 730-9755. BROOKLINE, very ig rm, bth, in gorgeous 4 stry twnhae, grt loc, T, shope, \$505/mo call owner agent 247-0238.

CABLE TV
CAMBRIDGE/ALLSTON,
Big bdrm w/bay window in
ig, 3bdrm apt, hdwd, firs,
front & rear porch, pring,
Avail. Through August.
\$317/mo. Ask for Matt or
leave message at 338-9400
leave message at 338-9400
CAMBRIDGE, 2Rm's, prkng,
nr T, w/d, must be clasm, no
smk. \$500 incl utils.
492-0127

868-1620
CAMBRIDGE, rm avi group hea, Central Sq. \$375/mo incl utils, 25 or older. Call 888-5271 att 7:30pm.
CAMBRIDGE roommate needed to share 38R-apt, prof M needed, \$262+ utils 576-2880 lv mag Peter
CAMBRIDGE/Smvile, Mr. to sit 38R hea. \$270. Pring, nice location. 628-2665. Best deal around.

CAMBRIDGE, to shr ing 2BR nr Ale, T, st pkng, prt furn, M/F prof, \$400/mo+utils, smk ok, Steve 547-6891

CHARLESTOWN, rm w/all utils. \$455. New kit. bath, very delightful LR, din rm, bk prch, priv. yd, 1 min. from T, shr w/d. No pets. Call after 6pm. 508-358-4429 or 617-242-2997.

CHELSEA, 2bdrms avi in huge 9 rm apt nr T. d/w, w/d, micro. Nonam. \$350 inc all util. 889-6501, 884-3690mag

DORCHESTER, Fields Corner, M sk M/F prof non-smkr, 25+ to shr 3BR apt nr T \$233+. 288-3724 avl 3/1

DORCHESTER GM 32 sks resp nonemer to shr ig enny 2BR apt,5 mins to T. \$275+ 1/2 utls. Rick 288-3906

DORCHESTER So. Boston, M/F 25+ prof to shr loft like apt nr T, good neighbhd \$365 incl ht \$25-0565

DORCHESTER, reap and coneiderate mmm wid to aftr 2bdrm w/M 30. Friendly but indep heahld, 2cats, \$350mo inc heat. 255-7528 eves.

DORCHESTER, eafe, pleasent Ashmont nr Red Line. F41yo seeks quiet, neat F similar age. I enjoy literature, classical music. \$275+, worth more. 282-8286 days, weekends

DORCHESTER, to shr 3BR Meeting Hse Hill area, ocean views, nr T, prchs, avi 3/1. \$295+ util. 825-1624 DORCHESTER, young prof

E BOSTON G M&F seek 3rd for 3bdrm duplex. Nice area, w/d, w/cat, great view. 3230+ tals 569-5640.

MILTON seek responsible M/F to share specious 3BR apt, fireplace, w/d, d/d, beamed clelings, 2 baths. Convienlant to X-way. Off street pkg. Quiet, safe. Avail 2/1. \$425+ 698-1042 tv mes

FENWAY, 28R's in apac 4 BR apt. M/F 25+. Nr T. \$372 HT/HW included + 1mo dep. Avail immed& 3/1, 266-7830. FENWAY area, near art schools. \$400 per month, available Feb 1. Looking for muture, responsible individual, ideal for art or graduate student. 735-0944.

FENWAY Rm avail 4/1 or sooner in 2BR apt. GM sks M/F \$475/mo inc utils, indry in bldg 266-8277

F moving to Boston sking 2BR apt to shr w/ 1F. Beacon Hill or Back Bay, nr Arlington T. Need ASAP. Anne 203-247-0085

628-0348 leave message.

JAMAICA PLAIN, 2 prof in the arts sk Female 23+ for lg apt, no smkng or pets 522-7262.

MEDFORD, nr T & 93, 2 prof sk 3rd to shr 3BR dplx, w/d, pkg, plenty of strg, \$325/mo+ 391-8387 lv msg.

MEDFORD/SOM On bus line, F sking 2 consid Fs for 3BR apt. Dw, w/d hkup, no slc/drugs, smk OK \$325+. Sorry, no dogs. 3/1 or 4/1 396-8941

MELROSE, Oak Grove, shr 2 BR apt in hee, prchs, pkg, w/d. Nr T, train & prk, \$375+ utils, avl immed. 979-0390.

MALDEN, GWM seeks roommate for 2 BR apt near ctr \$325/mo incl HT & HW. 321-9572 Lv message.

INMAN SQUARE
1 M/F 24+ to share apt, with
2F's and 1 cat. Own room,
d/w, w/d, plano, hardwood
floors, no smoka, drugs.
Avail 1/1/89. \$390+

CAMBRIDGE-SOM 2F seek-ing F, 25+, clean, responsible, warm, progressive. \$333.33+. Jan 1. 676-7963.

JAMAICA PLAIN

Prof share 2 bedroom; 1 bath condo. Parking, w&d, no smoking/pets. Near T. \$400.+. 522-6175

JAMAICA PLAIM
Rm avi in apt in JP, 20 min
commute on Orange Ine, 3
women ling for 4th to shre
semi-coop, no smoking,
drugs, pets, or homo-phobe.
8220-tuil, talk to Cindy or
Mary eves before 10:30 at
524-7190

524-7190
JAMAICA PLAIN, POND side twnhse. Lrg 4BR w/grdn, prch, d/w, W/D hookups, on quiet st n Pond å bus stop. Two nonsnikg prof f(30's å 40's) wnt to str w/same. 8375 å util. avl 3/1. No more pets. 522-5586

JAMAICA PLAIN, F 35+ sks same for suny spac 2 BR, nr T, on st prkg, nosmkg. \$375+ 983-5116 JAMAICA PLAIN 2 rmints wintd. 3/1. nonsmkrs, quiet nbrhd, nr T \$400 Call Diane 769-2102 or Joni 522-2778

JAMAICA PLAIN F 30's sks rmmt for bright, spacious 2 bdrm apt. nonsmk. 375+ 2/1 or 3/1 524-5957

JAMAICA PLAIN, no fee M/F to shr irg 3 Bdrm w/ 2F hrdwd firs, near T \$300 mo avail 3/1 call 524-2982. JAMAICA PLAIN Prof M seeks M/F for 3bdrm \$350 incl util. Avail immed, call 524-1965

JAMAICA PLAIN 2rms resp clean F nice area no pets/cigs nr T \$300, \$375 inc ht, hw 522-8936 JAMAICA PLAIN 2BR condo, 1BR w/ studio avail, wrkng frpic in LR, mod kit & bath \$600+ 522-7766

JAMAICA PLAIN, prof 25+, clean, responsible, warm, progressive for beaut 28R nr T & Arb. No cigs/pets \$325/mo. 522-5092.

JAMAICA PLAIN, M/F for 2 bdrm near pond, T, shops. Sunny bdrm, E.I.K. Avail now!! \$290+ util. 524-4732

JAMAICA PLAIN, shr snny 3BR apt nr T w/F educater/activist, W/D, prchs. \$280+ util. 522-2443 JAMAICA PLAIN, 24+, nosmik, clean prof to shr brand new, 28R, 2 bth, condo, nr T, \$400. 963-0073

JAMAICA PLAIN F 30's sks rmmt for bright, specious 2 bdrm apt. norsmk. \$375+ 2/1 or 3/1 524-5957 AMAICA PLAIN, F 25-nonemic shr w/1F/2M ig sniny new renov 4br apt nr T, pond. 2ftrs, 3bths, skylts, w/d. d/d, prkg. Rent neg. Avail 3/1, 524-8553.

JAMAICA PLAIN, skg M/F 25+ prof or grad stdmt, to shr quiet 3BR hae w/ 2 others; indep but friendly; no smking or pets, nr T & on st pkg; w/d, ig kit, frpl, \$275+ utils call Tim 522-4638. JAMAICA PLAIN, 2 F + cats (no more pls) sk warm, resp, n-amkr, 30+ prof for ig homey apt nr T, shops, pond. \$330+ 522-0387.

JAMAICA PLAIN, \$280, wall to wall, off-street parking to well, off-street parking. Student preferred. Near T. Orange line - Forest Hills. Call Mary 524-0900. BOSTON, skg rmmte for 3bdrm new 2bth luxury re-nov. Nr T, \$375mo, 566-5125.

LOWELL, Townhs, pool. GWM 29, sks nt oin resp. nsmkr. Pref 2nd shft, 937-5751

937-5751
LYNN, F and 2 nice dops sking resp M/F for huge 28R by beach & T, W/D, frpl, storage, pking, arnk ok, pet cohsidered. \$395 inc all. avail 2/1.593-0832 LYPIN-KINGSBEACH GWM sks M/F to share sunny furn 2BR apt ar beach, bus, train & mail. UB resp, indep & neat. Protec nonemotier. 617-685-1237

MALDEN, rt 1, 2 BR, own BR & BTH all amenities, ultra lux, free prkg, nautilus, swimpool, AC, 321-2467 MANCHESTER, N.H. GM 24 ak resp mmmt for 2 bdrm modern apt incl ht-hw pool club \$310+ Call 603-641-9653 eyes+wk end. MEDFORD, 1 or 2 rmmts with for 3BR apt nr Tufts, on busline, 15min walk to 7, \$285/\$255 + util. 391-8354 or 776—8560 eves. \*

MEDFORD, F needed to share clean, quiet, 3BR home w/d yrd nr I93 \$350 Pets OK. 397-1239 lv msg.

FEDUCATED TO

MEDFORD, F to shr 3br, w/1 other, no smk/drugs, T, 340/mo/2 util avail 2/1 396-9201 eves

NEWTON Huge enny BR, newly painted, wd firs. Proh, yd, drywy an quiet tree-lined st. \$350+ Meg on 332-9552

NEWTON M/F to shr huge vict has w/4 others, 2 bits in 7, indpridnt halled, neamly, no pats, 25yo+, 290+/mo, 965-5095

NEWTONVILLE, F Holistic health practitioner sks F 30+, quiet, Cln, orderly, nonsmitr/drugs/stochol, for 29R \$300+ 332-7478

NORTH ANDOVER Sking reep prof F to shr ig 38R Vict. W/d hkup avail. \$250+ utia. 508-686-0923 aft 0pm NORTH END, 5 min to T. Heavenly modern 2BR apt w/ w/d; in unit, A/C, D/W. Avail 3/1. \$475mc. 723-1271 NORTH QUINCY, prof GWM sks same to shr lux 3 stry twrhse. Fully furn, priv bth, mins to T. Incids utile. \$600. 773-4493

N.QUINCY, SF sks F for 2BR twintse on bay, 2 1/2 bits, frpl, 8 490+ utils 472-7491/749-7600 x4295 Ms. Oliver

Perm resp gay male room-mate non-smoking deposit ref req. Shere home with 4 gay men. 508-864-4443 Brandy

QUINCY CTR, Brand new lux 28R. Big BR avi w/priv BTH & Balc. Grt ept, must seel \$487.50 incl ht & hw, tv mess 773-2240

QUINCY. GWM shr lux hitsch mod 28R, 29th, condo. Your BR has bels access w/beaut marins view. A/C, dw, w/d, digital AV cr. pool; ternis, gym, sauns, pkg, sec, conv loc. \$475.786-9080. OUINCY, 7m furm or not, smill has, quiettst, trple, w/d. \$375 + utills: 479-7979 or 876-3185.

RANDOLPH, two rooms, Female crify, on this line, \$100/wk, utils incl, Mary Ann 961-1746.

S51-1746.
REVERE, 2 nomines for SBR act. ascit \$200/mov utils, near beach + T more into call 617-266-8708.
REVERE: 3MIs seek: 1M/F for this in again in wonderland. T come do leasefully, 7-11, parking in ream \$250 includes all; oatl \$001 at 289-0246, avrinow.

REVERE GM mmmt in 20's wintd by GM 44. Rm 27 ft from ocean \$275+/mo 286-0949

REVERE male 37 has new 2br 2bath condo facing beach to share with M or F. Swimming pool etc. \$515 negotiable includes heat AC. 286-5277

ROSLINDALE, rmmt wented for clean 2 bdrm apt. No smikers, nr 7 & shopping mails, \$375, Jim 323-1800.

RÓSINDALE/WROX \$425 Gets you a foom in ige Victorien-home in a quiet nbhd, 3GWM seek M/F quiet, stable, resp, non-smikr, on st, pking, T & comm rail acc., inc all amenities. 327-8366

ROSLINDALE, Pro M nonsmkr, vag w/ 2 cats sks M/F prof. 27-35, 2 bdrm ½ hse. \$350+. 327-6865.

SOUTHERN NH GM sks 3rd M/F to shr home, 10 mins to Rts 495 & 93. \$375+ utils. Call aft 6pm 603-329-4337

SIGN LANG USER

WANTED
ALLSTON, sk df/hrng M/F,
3BR apt. Will teach St., no
pets. \$325+util+dep. Call
R a n d y 7 8 9-5 4 3 7
(Voice/TTY), lv msg, av now SO. LAWRENCE, GWM cou-ple sk 1gwm to shr a 5r furn apt, 150/wt incl util, w/d, ktch, prk avi, must have ref, ser rep only, call 686-0199

SOMERVILLE, 1F to shr ig, sunny, 2bdrm apt nr T & buses, prkng, nonemkr pref, \$335+ utils, call 776-0993 Somerville, 1F & 3M seek F, 25+ for ig, comfortable apt. Nosmikg or pets. Avail 3/1 628-3452

SOMERVILLE 1F 23+ to share ige hee w/ 1M 1F & cat. \$255+ utils. 628-7082 PS: The cat smokes

SOMERVILLE, 1 M/F to shr 3BR hae, hrdwd firs, quiet nghhd. \$275+ utils. Avail 3/1. 628-0497

SOMERVILLE 28R apt (1M, 30's) sks prof M/F 27+ for 3/95 \$325me utle xtra. Nr Priz Sq. Snny, qt apt. No pets/smkrs piss. 823-8063 SOMERVILLE, 2Me sking resp rmmte, prof. 24+ in ige

SOMERVILLE, 2M sk M/F for 3rd borm of 6rm apt. 2 prchs \$350mo incl. utilities, nr T, Tufts. 629-2530

SOMERVILLE, 3 boring

SOMERVILLE, Davis 'sq., M,F sk noamk M/F, frndly, indep hsehid, enny BR, spec vict, frpic. 625-3692

SOMERVILLE/Davis Sq apt. 2M/2F sk M/F for semi-coop, n-smk, hdwd firs, w/d, nr T, early eves 628-8089. SOMERVILLE, Devis Sq. 2F, 20-23, sk M/F. Snrty hse, wd firs, white walls, pring. \$300+ util. 3/1. 623-1417

SOMERVILLE F 30+ to shr 2BR apt \$250+ utile. Avail 4/1. Vegetarian prefd. Have 1 cat 628-7397 SOMERVILLE F seeks indep personable 26+ F/M. Lge 2 bdrm, wash/dry, near T. off st pkg. No pet, amk: \$350+ utils. 776-0196: M-F aft 7pm. all Sat/Sun.

SOMERVILLE. F veg/kshr 30+, chr, quiet, to shr 2BR nr Davia Sq. nosmk/pets. \$325+ util. 628-7568 m-th. SOMERVILLE Gourmet kit, btfl 3BR, ig LR, howd. Sk 2 clean/coneld rmmta, no smk. David 623-5777

SOMERVILLE, M/F to shr 3 bdrm apt near Tufts sanity not required 233+utils 776-8184 Jon

776-5184 Jon
SOMERIVILLE nr Union Sq.
Findd for ig coad has. Spring
Hill bus in, access to 7, stpic, w/d. no pats, \$217,
776-97/2 noon-midnight.
SOMERVILLE. Port Sq.
GM/ZF six non-emoking M/F
for quiet, sumy, hilliop apt.
\$352+ 625-0819.

SOMERVILLE Prir M37 sks. M/F 30+ 1st fir, 28R, washer. You get 2 ig rms, pretty N/W flp. \$425+ utl. No drugs/smk/fur. 625-3195

SOMERVILLE/TEELE SQ. 1M/1F seek non-amolting third (preferably F 22+) to share sunny, specious, 3odm apt near laundry & T. \$300+ util. 625-9053.

SOMERVILLE, Tufts cam-pus, 2F prof's fr Nicaragus & Nigeria sk F to shr spec apt. \$325. No smk. D828-8360 Somerville, Union Sq. M/F 26+, quiet, resp. mature, no drugs; to shr 3BR apt, \$300+. Avi imed. 776-2593

SOMERVILLE, West nr Tufts, 3/1, 2 M skg M/F, 6 rooms, music, sports, nest 628-5074. SOMERVILLE, Writr HI, M. 35, aks rmte fr 2BR apt nr T. \$275+, smkrs. OK. 3/1. 776-6119 or 666-1301.

776-6119 or 686-1301.
SOMERVLLE. Resp. neat, F.
27+ Ig 2BR apt. w/d, pkg, nr
T-no-pets, emk ok. \$350623-5/91-betors 10PM
SOMMERVILLE-CAMB, Ige
BR avail in Ige, Vic hee, Rm
has bey, window & marble
mantle. Shr big kit, yard, e-z
ptrg, nr Red line. \$350 line
ht. Call Ted 626-8863

SOMMERVILLE-CAMB, Pryte suite of rms avail in apt shr, sit in Ige Vic hee. Loe kit, yard, suite has 2 bay wind, 2 marble mantles, \$650 Inc ht. Call Ted 628-9863

SOUTH BOSTON, 25+ M/F, non-smkr, 2BR, \$300+1/2 heat, 268-7468

SOUTH BOSTON, sober M seeks acter M or F for 2BR. Close to T. 250+ Call Mike S. at 268-1459 ly mag SOUTH END, 10ft ceiling, 15x25 LR, full BTH, mostly furn. sm but servicable rm avl 2/1, congeniel M 39 sks resp. M/F \$400, 536-9315

SOUTH END, GWM, to shr 2BR apt sks non-smkr prof. 4/1 modern sunny apt. 3425mo. W/D, DD, newly renvtd. 247-7681 SOUTH END, M rmmt

nonsmitr witd for spectacular duplex. 2200sf, hot tub, sauna, garden, grand triple perior, \$800mo inc ht & H2O. Paul 424-1805

Paul 424-1805
SOUTH END Prof M 26 sks same to shr 2BR newly ren condo w/d in unit, d/d, deck, prkg avl, trplc, avail immed. \$500+. Jeff at 536-1075 SOUTH END, rm avl 2/15 in 2BR apt to shr w/1M stdnt. Irg anny lvgrm, eat-in-ktch. On: Mass Ave, \$450/mo ht/hw incl. 266-8657

PHOENIX PERSONALS The best way to meet your kind of people. Give it a try!! SYMPHONY HALL AREA, Feb 1st, M/F, non-smoker to move into 2BR. \$290/mo, inc H/HW. 286-6342. Ask for Tim.

THE DEADLINE FOR RENEWING GUARANTEED ADS IS TUESDAY AT NOON.

WALTHAM, 2M sk 1 M/F for 3BR spec, duptex. Resp, clean, 25+, frptcs, w/d, quiet St, on bus line. \$310+. 647-3348 after 6PM

WALTHAM,, M/F needed for 26R duplex \$357 + ht & 1/2 util - yard, parking, big 6R 894-4725 tv msg.

ROOMMATE WANTED The Roommate Connection works with literally hundreds of current roommate situations, all screened to your exact requirements. We have 3 convenient heatiles serving the entire metro area. Stop wasting your valuable time! 262-4679

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opened in Boston since
June. Thrije are out of business aiready. Before losing
your money to fly-by-night
services, check them out
carefully. The Roomste
Connection was established in 1982 and we will be
here in 1988 when you need
ual linic 282-4679.

BOSTON WATERFRONT ares, avi now. \$475. 2GM's sk a GF or GM to shr ig dra-matic dpix apt. 25' cellings, v/d, and many more unique featurest Must be seen! Call us at 742-2372. WATERTOWN Sq. F rmmt, quiet, nonembr for irg 2BR apt nr buses, prkg \$337.50+ avl 3/1 824-1409

WATERFRONT CONDO EAST BOSTON, 2 M/F prof. for 38R condo (2 8ft's avil, ww, w/d, d/d, back yard, off-st pkg, 5 mins to Blue Line, 1st å sacurity required. No pets. \$350 + utils. 569-8735

wATERTOWM, Sking F rmt for 2½ 5 bdrm has apt in asie nbrhd irg sunny lvng rm w/hpt, dr rm, eat in ktch, & sun proh, bokyrd & pkg. cls to T and mnt Auburn et evail immd 475 + util call 824-3118

WATERTOWN, BR in apt, sk young prof, nonemkr, prkg. irple, ktch, hrowd fls. \$320+ util, avl irned. 558-9099

WATERTOWN, F 28+ to shr beaut 2 1/2 BR apt w/F, 28, grad stdnt. Corner rm, ad-joining study, new lot. 2 min to bus. \$450 inc. ht. No smk/pet. Progressive/left leaning pref. Amy, 924-2124 WATERTOWN, F sks F 30+ for sunny 2 br apt w/ porch/yrd on T, pkg, no pets, no cigs. \$375 +ht. 923-6178.

WATERTOWN, superb apt sun, frpl pkg to share w/ 2F into music art. Friendly M/F respon. 26+. 926-5763.

WATERTOWN, wntd Frmmt, 20-30, friendliness s must to shr 2BR apt with control of the control of

WEST ROXBURY

WEST ROXBURY

prof F sks same for borm in
tum Zborm apt. in 2 family
has on quiet st. big yd. w/d.
tots of storage, pring, on
bus line. Have cat & small
dog/no more pets pieses.
Smkr ok. 3400+ utils.
480-4892, lave mes.

WEST ROXBURY Prof F to
share 2BR apt \$400/mo inc.
Heat & hot water. Call
Sharon 489-3665

WEST ROXBURY, Sk M namkr, quiet, no pets, for BR
in hea, av/ Mar 3, \$250/mo +
1/4 utils, prof pig, 468-2751.

WINNCHESTER 3rd F mwnt
for Vict has w/ yd & gare,
Nonaming prof. Nr trans.
\$370+ Avi 3/1 617-729-6431

HILTONHEAD, S.C., 2 bdrm Vacation condo, new, tennis, pools, raquetball, hottub. Avail year round. Call Brad 235-7821.

TRURO, P-town line. Quiet studio condo on beach w/ pool, sip 4 w/ loft. Avl Apr-July. \$200-\$300/wk. 545-5671.

#### SUBLETS

ATTENTION I THE DEADLINE FOR PLACING CLASSIFIED ADS IS NOW THURSDAY AT 2:00PM

BEACON HILL Beautiful 1BR apt in enclosed courtyard of Of Philips 4, 1 min to 7 & Charies st, sult-able for 1 to 2 people, per-fect for a couple, 975/mo ht & hw included, avi 2/1 al Mel days at 536-536 axt 337 or Maura eves at 442-2858

SMOKING-WT.
LOSS
New Russian Treatment has highest success (TV. Bouton Mag.) 1 viet crases Gealre for smoking or oversesting without hypnosis. No well. \$50. Brookline, 536-6336

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lover on timeless video tape.
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Personals Personals

29, hoves CSN & Y (801), Beethoverm, cats, ocean, Warhol, walks, bookstores, Paris, freplaces. If you are warm, intelligent, ft, SWM 26-39, who knows who he is and cares about his fellow humans, write to box 5345. Photo appreciated. No Re-publicans please.

publicans please.
Attractive SWF. 27, 5'4".
alm, enjoys music (FNX, SCN), sitting, movies, comedy, spectator sports, hates bar scens. Seeking fun-loving SWM. who's sensitive, considerate, good sense of humor, 28-35, for friendship, Smoking GK as i am one. PO Box 1183, Somerville, MA 02144

Attractive, warm and cering, S.I.W. research analyst, interested in personal growth, mixing, and liberal/left politics. Seeks M, 30's-40's for committed relationship. PO Box 290 Cambridge 02140.

Attractive writer/therapist, 47, to share business, ventures with sweet creative man. Box 576 Cambridge 02238

Attractive, young, smart, ambitious, conservative WF seeks 35-60 year smart, debonair, European man. Box 5205. Levinos the ambition of the seeks and the seeks are small as the seeks are seeks as the seeks a

Aviatrix-40's seeks kindred apirit for weekend cross-countries in New England and beyond. Box 5302.

Boyleh, brown/blue Swede, 29, seeks sincerity, sweet-cess, effervescence in at-tractive woman, Box 8224 Bright, dynamic SWF, 40, successful professional, sensuous and pretty, pessionate about work and play and exploring new ground, seeks attractive, inquisitive, open and self-aware male counterpart, a man with a big heart, a keen mind, and a yen for getting close. Letter, photo, please. POB 1472. E Arrington, 02174

02174
Bright, talented, pretty, and honest 28 SWF professional sks handsome, successful, normal SWM 28-39 who wants a female companion and knows how to treat her right. Write today so we can meet soon! Photo a plus. Box 5312.

Box 5312.

DWF 35, tall, attractive, warm, human service professional, seeks SM attuned to personal growth, and progressive politics to enjoy attraits or estaurant, lateleloscopes, folk and new age music, travels and more. Box 8215.

DWF, French born, Man-hattan Bred, trilingual, at-tractive, slim, 40's, Interests in the arts, seeking tall pro-fessional man. Box 8136

Educated, attractive, SWF, 32, seeks financially secure commitment-minded professional SWM. BOX 35, Woban, 02465

EUROPEANS
American dreamer seeks level-headed European male: Must be 25-30, intelligent, good-looking, funny, financially secure. Box 8160

Female, divorced, pro-fessional, 53 and proud of it. Is there a man out there who respects and appreciates a woman his own age? Youth never leaves the heart and maturity cen make a rela-tionship wonderfull Box 5343

The Phoenix personals; what an interesting concept. This is probably the safest, most controlled way to meet people. The creative approaches to developing relationships through personal advertising are limitless—this is truly the quintessential high-setr, "80's" method of meeting. Boston's best eligibles...

FUN IN THE SUN
Uniquely intelligent, handsome, successful, sensual
gentitemen, 29, swells an
adventuruos travel companion for one-week corporate
outing 10 Hawaii. You are
25-30, very ettractive, very
articulate, and very fortunate. At worst, a week in
the sun: At best: the exquiete stuff of which drawn
are made. Will gladly provide
photo, but will not reply at all
unless your tetter includes
one. 80xt 3528.

GET TOUGH Sensitive attractive SWF 33 seeks a prosperous SWM exercise partner 28-48 for mutual love and inspiration. Box 8124

TO RESPOND TO A
PERSONAL AD WITH
A PHOENIX BOX
NUMBER, MAIL
YOUR REPLY TO:

PHOENIX CLASSIFIEDS 367 NEWBURY ST. BOSTON, MA 02115

Guapa, inteligente, escocesa, busco un Latino escocesa, busco un Latino profesional, bien educade, soltero, 35-50. Box 8167

aotiero, 35-90. Box 8197

'I'm a 5'4 Female and kinda,
duts. I'm comfortable—in
jeans or in a suit. I have a
great same off humor and
undying wit. You've got to
love animals—and people
alike, willing to go antiquing,
ify a kite or get on a bike. You
need to be sensitive, witty,
and between the ages of 25
and 36. Respond if you wit,
i'm not doing this for kicks.
Box 5290.

'I'm booked on assiloring life.

Box 5290.

I'm hooked on exploring life and growing! Educated, travelled, versettle, warm, attractive, souridy-eyed where eeks intelligent, caring, affectionate, communicative, non-amoking WM 32-40.
Box 5367.

Intellegent, fun-loving SWF, 18, beiling slores, seeks SM, 18-24. Likes rook music, outdoors, movies, bilking, zhydeoo and lazy Sundays. Box 8072

Lithe, lovely, educated DWF, 52, sks intelligent, gentle ro-mantically inclined SWMI Box 1489 Boston 02104.

Looking for a boy and his dog (or lust the boy). SWF 31, creative, vibrant, engaging, adventerous, professional, seeking warm, energetic man who works and plays hard, wants to share both in truly intimite relationship. Box 5135.

Lovely, attractive SWF, 41, widely travelled, fine mind and sterling attributes, special interests in music, psychology seeks intelligent, incugnitul man, preferably tall, for caring, lesting relationship. Box 8181

MA/RI, Pretty homemaker, 47, sverage figure, caught between blue-collar back-ground and college educated finer tastes. En-loys ballroom dancing, loves pets. Seeks non-thriffly, non-moking, non-religious, tall. rather quiet, reserved gent with lots of time. BOX 78, Swanses, 02777

Most beautiful Japanese lady, young, classy, gradu-ate student at Conservatory, Looking for 'Deddy Long-Legs" who makes her dreams come true. Box 8161

OVER 6 FEET! OVER 9 FIET I Fun, young (22), pro-feesional, seeks intelligent friend w/ long heir whose interests include The Grase-ful Dead, hangin' out a traveling, movies, the Aliston bar circuit. Photo please. "Nothing left to do but smile, smile, smile..." Box 8036.

Petite, green-eyed brunette seeks company of older gent for mutual benefit. SASE Box 8190

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WATERTOWN F whild for 2BR apt, 26+, neet, cin, frndly, on bus line, great northd, \$400+ 928-4319

WATERTOWN, lking for F ninsmikr for 3/1. Top 2 Firs of 2 fam. Nr T/bus. Frplc, W/D. \$275+. 924-7472 lv mag

WATERTOWN M/F to shr furnished 38R apt. Wood floors, dishwasher, pring, close to T. Avali immed. 3300+ utils. Cali evenings 7-10r-is. 924-1327. Days 367-2582, Donna. WATERTOWN Ir H SQ nr T. 2 br. wd fin, sunny, 2 yd, 2 prches, holistic. no smk 3350+ Nanoy. 924-4441.

WATERTOWN
Prof M, 40's sks 1 or 26F's to shr ing 38F apr in spac 2 fam hae. All amenities, pkng garden, patio, steps to MBTA, 5 min Hvd Sq. Shr low monthly expenses only, approx \$150.824-0067

WATERTOWN, Prof F, non-smk, 24-32, to shr 2BR apt in Hse. Prk, d/w, have cat, no more. \$325+. 924-5022. WATERTOWN, Prof M rmmt 30's wanted to shr 5rm apt in 2 family hise witrmmt, ww, w/d, prkg, nr T, \$387.50 926-3703, lv mag 572-9935

WATERTOWN, rmmt to shr frnsh, 5 rm apt, w/ GM, helf block from T, \$400/mo + utils, avl 4/1. Call Bob eves/wkends 924-4463. WATERTOWN, rmmte needed to shr 6 rm apt nr Watertown Sq. Prkng, Ten-nis, b-ball, etc. across st., non-smkr, F pref., avl 2/1.

\$390+ 1/2 util/mo. Ingrid 449-4902, 926-7677 WATERTOWN, sk. 1F. for 38R hse, noemk, 24+, prof. \$250+, prkg, nr T. ASAP 617-924-1690 att 6:00pm WATERTOWN sking F 26+ to share plant 2½ bdrm apt w/yd. Great loc. No pet nonsmoker \$363+ util. Avi Feb 1, 923-8549

WATERTOWN SQ, 1M/F for ige sunny quiet 4BR apt no smk/pet, nr bus/shops, \$300+, avi 2/1, 926-4070 WATERTOWN SQ, 2RMS (\$350, \$250) in Ige, quiet hee w/3 others, nr bus lines, avail now, 924-9179 WINCHESTER, F to shr 2BR condo, w/w, a/c, pool, off at prkng, laund, \$412.50incl all. 253-1718w. 721-0270h.

WINCHESTER to shr 3BR opts w/ M & F. Barmt, pkng, yd, \$330/mo ht inc. Call 721-7368 WINTHROP, M & F sk resp, hip, cin, non-amk F to shr lifestyle in one-of-kind gorg, kurn, 38P, on water. Spect views, 4 decks, sauns, jacz, modern-art, all extras. 846-8341.

WINTHROP Ocean front lux condo 3BR 2 bath, mstr BR w/ jacuzzi, rmmt pays \$550/mo + utla 539-0712 W MEDFORD, Frimmts wintd to shr beau renov spac apt w/F, wilt to bus & T, part furn, pref 28+, must like dogs. \$475+, 395-9351

WOBURN apt to share 2Bed rm Parking pool ac Close toRts 93 95 heat hot water inc \$400/mo 933-3865

WOBURN F to shr 4 br has w/ 3F. Lrg br, frplc, great loc, off 128 and 93. \$295 + utils. Call Donna 9 am to 5 pm at 956-2630.

ROOMS TO RENT

ARLINGTON, Nr T, furnsh'd rms. Shr kitchen and beth, W/D. Sec dep reg. \$105 per wk. Incl all util. 933-3376 Beacon Hill, Furn., long/short term, shr bath, ig kit,liv rm, w/d, rf deck \$500, 523-8323

heehld: \$85/wk, + huge rm: \$115/wk JC 666-5299. SOUTH END, weekly rates. \$175 single \$210 double plus tax. 26 Chandler St. Boston Ma 02116 482-3450. WEST MEDFORD, un-furnished rooms \$350/mo w/ use of mod kit/bth incl utile. 483-1007.

WOBURN, rooms, ww. shr lyngrm, kit & bth, nr ctr, pkng. \$350-\$400/mo, util inc. Lyons RE, 942-1418 SEASONAL RENTALS

BRECKENRIDGE, COLO-RADO, 3 bdrm, 2 beth ski house 2 miles from lifts, hot-tub, TV, etc. Avail year round. Call Brad 236-7621.

BIROOKLINE, 1/20-5/5, F; 23+, to shr spac 3BR in good loc. \$300+ utils neg. 734-6097. lease opt. JAMAICA PLAIN Mar - May (maybe longer): rm in ig 3BR apt, nr bus & T. Easy pkng, no smk \$320/mo 524-3259

JAMAICA PLAIN 8 mos sublet. Lg 18R, cat, pkg, close to T & med area. \$650+. 983-0681

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MESSAGES Adults who had chron III alb as child. Metr Rarch 1 HR conf intrvw gl call Susan R 569-3189 M-F

ILOVE YOU

♥ HEY BABE! Happy Valentine's Day, And yee it is babe. Love me. ♥ Hey Kadzisł Do you ever read these? Call stunning Redhead

KEITH, PLL LOVE YOU ALWAYS - JENNIFER ♥ KRISTI - Couldn't solve the puzzle of yr 7 selves. Pls retransmit yr coords in clear. FS / 324 / 02140

O' beartiful one, who reached right in and put a string of lights around my heart. Be my Valentine forever. With love. Your homegint. VIDEO PERSONALS
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34+, sought by a very pretty, romantic, refined SWF, 23, for a longterm relationship. Love museums, parks, ballet, classical music by a warm fireplace. A gentleman successful, caring, yet dominant and possessive. British men only, Anne. BOX 5364 men omy, Arme. EUX 3304
Are you a SDWM, merriage-minded, 30+, seeking a sin-cere, honest attractive, good family value, 1 man woman, black, caribbean, French-speaking, single, 30, 5'8, 125. Ready to settle down? Wille to POBox 87', Boston, MA 02123

An old school, clean-cut in-tellectual, British born SWM,

Are you a SWM - Good look-ing/handsome, sarly to mid thirtise, love rock n roll. This good looking, vary stract-ive, classy SWF would like to meet you. Lat's start with let-ter and photo. Box 5118

ESTABLISHED
SJF, 30, prep school and lvy
leegue grad, with an MBA &
successful career. Enjoys
listening to Steve Winwood
A Pat Methany, reading Tom
Worl, eating sushi, traveling
to Europe, & summers windsurfing in Nantucket. I am
seeking a tail, younger mate
to shere intimate moments with. If interested in spend-ing some quality time with a quality person write and enclose photo if possible. Box 8213.

PHOENIX

SECTION TWO,

FEBRUARY

17, 1989

LAST CHANCE

hoto if possible, Box 5348

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Very successful, wealthy, goodlooking, businessmanesking glemourous, long-logged, piked-heeled lady between 18—29 who wants the best things that life has to offer now! FOBOX 772.

Melic creative author seeks single lemaie medical Doctor, 30 years or under for marriage. Sand picture. BOX 8061

Male widdower, Greek decent, 54/yes old, they tell me I'm. In the 40's, self employed, want to meet some one nice, honest, "hopponess, tell employed, want to meet some one nice, honest," hopponess, clean, physically fit, gipft dighter a smoker. If possible, I'd prefer an Oriental ady 30-50 yrs old. PO Box 41172, Zip 02744 New Hempshire single mais.

New Hempshire single male, 55, very passionate, would like, to meet passionate ternale 21-35 der occasional dining out 8 releasation. PO Box 1686, Meridith, NH 03253

MICE SITUATION
SWM, 28, very attractive,
well-educated, effluent, with
a great series of humor
seles an attractive, spori-cianceus, unconventional
and sightly crazy WF, 18-29,
who would enjoy a tor
person, and adventure,
who to make a woman who
would never in, a million
years consider ansevering and
adventure,
hope that you will as this is
all quite honset and sincere.
Poor 749 Prudential Steton Boston MA 02199.
North Shore executive,
week-end see captain; ennins player, SWM, 35, handsome seeks athietic, bright,
SWF first mate. PO Box 149
Newburyport, MA 01950
NORTHERACRE BRAM

NORTHISMORE MAN SWM 35, 5'10", slim, seeks sensuous and passionata female for serious mono-gamous relationship. Prefer warm, stable, affectionate types. Write PQ Box 4110 Pasbody, MASS 01960

OLDER WOMAN Mature woman 35-50, sought by 28 yo. SWM 5'9' 165 lbs, blk hair, blue eyes, dark complexion, for fun times. Box 260 89 Mass Ave Boston MA 02115.

GENTLE

GENTLE
EXPLORATION
This good-looking, welleducated, professional males
would like to explore sensual
creativeness, with an alive,
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female. Age-35+: Pleasure
and excitement together, butalways with gentleness and
mutual respect. Photo if
possible. Write Box 222
Newton, MA. 02159.

Newton, MA. Ux109:
Prof DWM, 45, excellent appearance and personality, many and varied interests, seeks full-figured (heavier built) WF for companionship, she ring and future possibilities, tooks not important but persohelity is, if interested, please write to Box 8216

Box 8216

Professional subversive SWM 26 thrives on the warmth of women's eyes, Boston Bales, WFNK, design, Russia, Apple computers, Hockney, flamingos, politics, The Fountainhead', NYC, Kadinsky, downtown, romance, Roden, necktes, seafood, flowers, and caline. Box 8315.

Professionsi SWM, 26.

me. cox 3315.
Professional SWM, 26, bright, attractive, unassurring, seeks similar SWF for skating, honest conversation, sunsets, snowball fights. Box \$296

RUBENESQUE LADY
SWII seeks will educated
\$F 45-58. Athelic, literace,
warm & fun loving, Box 5333
Ruggedly, handsome profeedonel white misk, 40°s
seeks geod-looking
caucasian or Asian isofy
under 45 for companionable
situs in carrier in loving uncer 45 for companionship as live-in parimer in lovely condo with swimming pool in classy Boeton suburb. Smoking and drinking O.K., but no alchaholics or ad-dicts, phose appreciated. POBOX 5201

SBM, 32, 5'8", luxury car, nomeowner, neat person, likes music, romantic evenings, seeks female 21-36 for meaningful dating. Box 5336 SBM, 37, educated, seeks S/DF with nice legs and per-sonality for children and marriage. Box 5297

Pretty, funny, creative, self-reliant, unconventionst, WF 37, simost grown up, sits financially stable, merry, quizcal marrisen with site style, 30°s-40°s, who sings in the shower, likes/can take care of him a cit, we ig it carears/romance equality; the carears/romance equality; the carears/romance equality; DWF, joyful, loving, independent. Mr. intelligent, attractive, seeking a secure happy emotionally available athletic, nonsmoker, 35-45 into personal growth and the second Middle to Box into personal growth an healthy food. Write to: Bo 1581 Waltham, MA,02154 STATUS, PRIDE, concern, culture, telent, intellect, sensuality, tall, attractive is what tall, creative, very pretty dark-haired SWF seeks in S/DWM, 31-43. Write about yourself. Box 3697, McCormack Station, Boston 02101 careers/romance equally; for two part harmonies to car radio and other shared pleasures. PO Box 1433, Somerville, 02144

The Phoenix personals; what an interesting concept. This is probably the select, most controlled way to meet people. The creative approaches to developing relationships through personal covertising resimilises—this is truly the quintessential high-tech. "05" method of meeting Boston's best eligibles...

eligibles...
SBF 32, very pretty, sexy, loveble, honest, sense of humor, and down to earth. Seek a professional SWM or an taken, 40 and up for a meaningful and lesting relationship. Box 5320.

SEEKING MATE SWF, 32 seeks uninhibited mate-comprised of inhested pasion & desire for children and family + pragmatic de-sire to be married and with child in December '89. Box 8121.

Single lady, 29, gorgeous, bright, bubbly blonde, loves French movies, arts, travel, enough, I feel silly, but any-way, I love to laugh. BOX 8166

SJF, 27, grad student, spiri-tual, humorous, affectionate. Seeks SJM, 26-32, to share and build caring, tun-loving, long-term romance. Box 8120

SIZO
SJF, 38, plump, attractive, and successful, seeks professional SJM; 35-40, non-molier, with no ties. Box 183 Metrose 02176.
Snow White seeks Prince Charming! Not a sleeping beauty-fills active 28yr old SWF, 5'8"; 130lbs, blonds, seeks 3/69WAt w/out kids! (I.e. you speak in semisonee) \*Linker 1 for conversation (I.e. you speak in semisonee) \*Linker 1 for conversation file you have 1 for conversation file you have 1 for conversation file you have 1 for conversation file you for the semisoner of the semisoner

Striking, fit, funny, SWF 30's, left, academic, writer/poet, eceke tell brilliant counterpart. Letter/Phone exch. POB 1196, Cambridge 02142.

SWF, 22, 5'4, 120lbs, cute, clean, and youthful seeks goodlooking male under 23 (18+) for friendship & maybe more. BOX 8931

more. BOX 9837 SWF, 33, veterinarten, 5'6', sim, attractive. Enjoys hik-ing, bicycling, dancing, rock music. Seeking a sincera men with similar intersets for committed relationship. Box

5355
SWF - 34, I believe in opening my Christmas presents
on Christmas morning instead of Christmas eygood Scotch, and long, slow,
deep, soft, wet kisses that
last for three days. Box 5362 SWF, 35, 5'4, dirty-blonde, happy-teacher, enjoys loging, traver, Cape Cod, dirting-out. I'm honest, sensitive, looking to meet SWM, professional, 30-40, clean-out with similar interests for dating. I'm a non-smoker, social-dirinker from Cambridge, Box 5363.

from camorings, siox 3363.

Artistic, and gentie, expressive, poetic woman 40.

Warm, strong, lite-affirming, attractive, seeks man who is very toving, land, caring, foyal, intelligent, healthy, outgoing, active, essygoing, adventurous and available! Write to: P.O. Box 2238, Cambridge, MA 02238

SWF. 28, athletic, petits, fun.

SWF, 28, athletic, petits, fun loving, attractive, pro-fessional locking for attractive, professional WM. Photo. PO Box 682, Sudbury MA 03776.

SWF, 36, seeks intelligent, considerate men for friend-ship and possible serious relationship. Enjoy hiking, cross-country skiling, movies, quiet evenings. I'm 5'-jes, quiet evenings. The SC attractive, sensitive. Box 1169, Littleton MA 01460-0769

Attractive Latin woman, early 45 looks younger, 5'2, 125lbs, tong blonde hair, brown eyes, éducated, decent, honest, healthy, warn, happy, disen, trim, friendly, vary very tender, wording meny years Columbian Red Crose with poor children. Seek American husband under 16'82, good looking, thue eyes, Only sincers. Welcome photo first later. Aurora L. Calle 51-A # 6-25 Apto 101 Bogota-Columbia (South America)

IT'S A LONG WAY TO THE TOP IF YOU WANNA

ROCK & ROLL .
but the BOSTON PHOENIX CLASSIFIED section can neigo est their faster. If you need musicians, equipment, rehearsel space, or management you can find it in the Music and The Arts section of classifieds.

of classification of possessification of

OK. Box 5142.
Wism, Intelligent JF, 45, involved in social justice work, enjoys conversations with ricends, movies, music, travel and relaxing evenings at home. Seeks within, brailigent, compatible JM interested in forming close relationship. Box 5327.

progressive politics. Seeks warm, funny, compatible man, Box 5305.

Utah Phillips benefit for Haley House in early March. Join me, SWF, 387 Box 5269.

outgoing profes 35+: non-emo OK. Box 5142.

WF 46, ugly, big, bitchy, seeks Kevin Costner's double for laughter, love, fun & fidelity. Box 5254

Boston 02101
SWF. 24, nonconformist, cuddly, tomboylish, (non-driver), seeking intelligent, (bearded?) bachetor. Cats, bicycling, old architecture. Write 1c: Box 28192, Providence, RI 02908

Write to: Box 28192, Providence, RI 02006 "
SWF 20, student, plump, likes music, piano, Irish, literature, Ruesien, New Age, seeks: SWM, 21-26, sincers, honest, sensitive. Write PO Box 1791 Norton, Ma. 02766

Ma. 02766
SWF, 29, 5' 10, 130 bs, bright, attractive, non-drinker, non-smoker, politically redical and unconventional hates bar, soens, daing scens, and all bourgoise escapital arrussments seeks intellectual gentleman, 30-35. Box 706. Sciluste, MA. 02006

Sciluate, MA. 02006

SWF, 31, 5'6', light brown hair, brown eyes, slim, borad and in eserch of a "real" man. You know, Hartton Ford, ds. ds, ds. The people reaponable for acking those who have been acked, here been sacked, here been sacked, it enjoy saling, skiing and subsonic donkey bitting. Please enclose SASE and photo and remember, a fly in the palm can be crushed. Box 1671

PERSONALS RESPONSES ADDRESSED TO PHOENIX BOX NUMBERS ARE HELD

FOR THREE WEEKS
AFTER THE FINAL
SCHEDULED
APPEARANCE OF THE

AD...

S W F 5 0 °s, trim, sophisticated appearance, down to earth personality, sensitive, looks at tile who lots of humor, health conscious, diverse interests, seeks older gentlemes, unpretentious, thinks young, interested, in apacial friending, or relationship. Box 8211

1671

Young Bik Spanish woman from Central America is sesting mate for permanent relationship. Any race or color, only the serious minded need repty. Age 35 to 40. Box 8200

TO RESPOND TO A
PERSONAL AD WITH
A PHOENIX BOX
NUMBER, MAIL YOUR
ESPONSE TO THE
CLASSIFIED OFFICE
AS FOLLOWS:

BOX ---

PHOENIX CLASSIFIEDS 367 NEWBURY ST. BOSTON, MA 02115

The Phoenix personals what an interesting concept This is probably the safest most controlled way to mea people. The creative approaches to developing releasing through personal advertising are limities—this is truly the quintesential high-sich". "80"s" method of meeting. Boston's best slobbles.

Adventurous, handsome, SWM, 29, entrepreneur seeks beautiful, romantic, optimitsic, adventurous SWF for quality relationship. Box 5334

Affectionate, romantic SWM 21, student seeking mature, outgoing, attractive, SF for dating/romance. POBOX 461, Cambridge, MA 02140

ANDROGENOUS
Woman sought by warm,
witty SWM writer, 29. Profer
companion with bright personality, sharp intellect,
strong hands or D, all of the
above. PO Box 1216, East
Arlington MA 02174

Arington MA 02174

ANYONE LISTENING
head a shoulder to cry on,
someone who tries to understand & cares. There are astill
a few of this vanishing breed
still in existence. Am a caring, warm-hearted, thoughtful person who delights in
bringing smites and laughter
to those who need them.
ANY TAKERS, Box 5286

ANY TAKENS, Box 6268
Arryone searching for a middle-aged Segitians who although very businessities, professional enjoys otherwise, and enjoys otherwise, and entitle end of the search o

Busy, busy, busy accountant, 23, brown hair, blueeyes, 511. Into baskedbal, card tricks, kurnly gags, Geneate (the only music 1'il everneed), Zangbar, juggling, directions, being nice, being 
with my adorable nices, and 
"dirty dancling". Looking for a 
compatible woman who 
loves te dance and have a 
rip-roarin' time. Photo appreciated. Box 8197

CANCUN SOON
Two single white males heading to Cancun seek two females who are also heading to Cancun from 2/18-2/26. We are two good looking intelligent males who would little to meet you for dinner and drinks on the beach. Please send letter with any way to contact you. BOX 8/68.

Caring, good Hispanic SM non-amoker, 5'7', seeks non-materialistic SF 25-40 who enjoys films, concerts, museums, dancing, etc Box 1802 Brookline 02'146.

Caring, romantic, handsome SWM 30, 5'8", 150, loves dancing, cooking, massage seeks warm, loving woman. Box 8119

DWM 36, non-amoker, en-joys sports, outdoors, mov-les, travel, dining out, seeks S or DWF 32-36 with similar likes for serious relationship. Box 5359.

DWM, 41, accomplished art-Livem, 41, accomplished artist, museum professional, tall, lean, introspective, warm hearted seeks slender, unconventional WF. PO Box 642, S Dartmouth, Mass 02748

Mass 02748

DWM, 45, professional, seeks inhultive aware lady 35-45. Interests include muscic, movies, dining out. Integrity more important than physical apparance. Ethnicity of no importance. Box 8147

Box 5147

DWM, 45, seeks attractive lady 25-40 interested in gardens, trees, horses, classical music, books, country living, in New-tempshire, cooking, non-yupple type for a serious relationship. It hink I have a lot so firer and would like someone to share it with Box 5318.

DWM, 47, attractive, 2 boys, fine artist, honest, refined, prefers attractive European Women. Box 8103

DWM, 47, handome, bright, fit, successful, sks reals-tionship with caring in-telligent WF over 50, Box 685, Newton Ma 02162

# The Perf CALL THE

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MEN SEEKING WOMEN

Three SWF's, 26, seek: trusting, responsible, prosessional, compassionate, sensitive, affectionate, research, compassionate, sensitive, affectionate, remarke, future fathers, 25-32 who desire passionate, spontaneaus, intelligent, humorous, attractive, protessional woman for a lifetime of walks on bacches and shred homecooked dinners. Send responses with fun non-amoting ideas for a triple date where leans are required. BOX, 6180.

To the man (25-40) who appreciates honearly, integrity, romance and humor, write to this sensuous, attractive 32 Plaistow, NH 03865.

Traditional, eincere, earthy, romantic, SWF professional, 40, seeks similar tail SWM for commitment. Box 5316

Travel to Dalisa? This DWF, native Texan, tired of redneck mentality, would like to meet intelligent, politically liberal, SM, 30-30. Pretty rednead 44, (lock 35), instelligent, professional, sensitive, non-christian-interestic cates, politics, music, dancing, non-violeur movies, theatrs. 30X 565153, Dalisas, 75360

Unconventional, brainy, headonistic, SWF, 37, 5°F. Pretty, professional, sensitive, non-christian-interestic cates, politics, music, dancing, non-violeur movies, theatrs. 30X 565153, Dalisas, 75360

Unconventional, brainy, headonistic, SWF, 37, 5°F. Pretty, professional, sensitive, non-christian-therestic cates include classical plano, opera, justicellipant, art, mediation, traval filved in England. NEW TO BOSTON
by Grad broadcast carrear
5\*10, 165, streactive and
athletic, trusty rise and fine
guy. Who you are, not what
you do is most important.
Sense of humor and upbeat
cution height. Late 20 s or
30's appropriate. BOX 5358 30ish SWM caring, sharing, many interests, open minded, seeks F same 2542 Quincy 02269.

Quincy (02299.

33 years SM, Letin, light skin, no children, 5'5", 155lba, honest, sincere, well-educated, professional, has own place. Like sports, music, danoing, Iravel, movies, etc. Seek college shirtwhite 22-25 flor a serious relationship or marriage, Seyn to turuga & alcohol. Send photo 8 phone if possibile to POS 542 Brootline Village MA (22147.

MA 02147.

B\*91" SBM ASKS:
Are you a tall, slim, nonsmoking, non-direking (light
ki), into exercise, no drugs,
unalrad of inter-racial dating,
fernals 15-23? Ves? Read
on: I'm a simple, witty, outgoing, ted at hear. Your good
humov, honesty and, Irtelligence a must. Witch hair
styles a plus, but not essential. No heavy make-upplease. Will sniver at. I'm
23, I'm in Boston. Box 5230 60's peacentle, 34, social worker, guitarist, post, spiri-

Artington, 02174

ADVENTURER, Ivy League, Colorado silver miner now Boeton profeseionel, SMM, 29, seeks ledy, PO Bo 919, Cambridge, MA 02239

Are you a happy, friendly, sweet, intelligent SWF, 18-20? A similar SWM, 19, seeks you for fun and friend-ship. Box 5354

ARE YOU THE

ONE?
Very wealthy good-looking businessman seeks beautiful lady between 16 and 29 who is interested in the best whings life has to offer and wants to share in them. PO Sox 772 Needham Heights, MA 02194

ART, BSO, ICA, MFA, ETC. Attractive SWM, culture vul-ture seeks tall stender mate 35-45 for nesting season. Box 8202

Athletic SJM, 30's, seeks similar F for good time. PO Box 324 Swampscott MA 01907. Attractive BM would like to meet WF or any race for ro-mantic interludes. Letter and phone to Box 8144

Attractive, sensual SWM, Scorplo into astrology, massage, occut seeks at-tractive likeminded SWF as lover and friend. Box 8201

Attractive, silm, DWM, 31, seeks attractive, intelligent, honest, fun, cuddley, SWF, 24-34. Send phone/photo. BOX 8152 Attráctive, slim SWM, 20's, seeks: sincere, slander, petits, musical, female photo. Box 519, Boston, MA 02199

Awful dancer loves to dance. SWM, 30, 5'11", shy, in-

Billionaire S.JM, 5'7", 30 with 60-room manalon, 100' yachi, huge brain seeks brillient voluptuous S.JF. Box 5356

BIRTHDAY SOON
Successful, attractive JM,
45, overworked seeks suggestions how best to
celibrate. POBox 620034
Newton LF 02162 Prize.

SWM seeks a compatibly zany SWF for some serious pizza wrestling. If you enjoy the smell of cheese and pep-peroni ALL over, write Box 8136. Please send slice.

S136. Please cend silce.

Cute hard rock/metal musician, 20, from North Shore, seeks attractive, fur foving, fermels. Please send photo, you will never be treated better. Box 534.

DASHING, SM seeks SF, any cutture - Friend-ship/Sociels; Box 148, 304 Newbury st, Boston, Ma Q215.

02115
DBM, 36, 6', 180, warm, hopest, sthietic, seeks non-smoking female long-term relationship. No drugs. BOX 5321

DREAMER, SM, seeks stu-dent, foreigners for socials / friendship. Box 146, 304 Newbury St, Boston 02115

PREAMS ANSWERED Professional SWM 25, Catholic, nonemokar, attractive, affectionate, home owner seeks nonemoking, pretty, 18 SWF 22-36. Beaches, dirling, denoing, open-minded. Proto please, Let's answerour dreams. Box 5242.

DWM, 32, tall, handsome, well-mannered and passionate interiests seeks attractive, romante, forulable woman with gumption. Age unimportant. Character is. Proto and phone appreciated. Box 8222.

DWM, 35, designer craftemen musician humordog. Need great lady. BOX 675, W. Falmouth, 02574.

DWM, 35, seeks nonemok-ing atrractive; WF 28-35, who seeds adrenatine, not in ther life. We are both trim, smart, and dicreet, though unfulfulled. Look into passions eyes, safely. Box 8131, Penacook NH, 03303

8131, Penacook NH, 03003
DWM, 36, 6'3", 200, quiet,
South Shore homeowner,
non-yuppie, dose not smoke
offink. Enloye outdoors,
boeting, flating, gardening,
CVR movies, sporte, and my
2 cats. Seeks WF 30-40
weight proportionats, comforsible in snesiters and highheals, for long-term nogames relationship. Box
5352

DWM 50's tall nonsmoking southwest of Boston. Enjoy walking, theater, jazz. Seek-ing funloving affectionate woman without offspring at home. Box 5299

DWM, 69, secure, fit, artistic, iconoclastic, optimist, seks intelligent, affectionate, attractive, open F for staightforward communication leading to relationship, dining art, jazz, movies, literature, walks, biking, travel, conversation, etc.

DWM, blue eyes, 5'10", nicely muscled, 40, smart, easy going, compassionate. Movies, fitness, exploring, hanging out. BOX 8159

EXCELLENCE EXCELLENCE
Mid 40's - say-going
adventurous tun-fowing professional. Into persenal
growth, the pusuit of excollence, achievement and
motivation (energy to burn).
In love with life and living. No
time for negative timiners,
doorners, & pessimists. Lots
of time for positive thinkers,
achievers and especially
someone who enjoys long
walks, & talks, loves to isugh
and have fun, and also enoys a few hugs and hisses.
Box 5257

Expectates bachelors scien-

01903
Fan of Red Sox, White Mountains and blueberry pencekee (SWM 31) seeks bright, oresitive worsen with sense of humor to share the rainbow (nonemoker). Box 8217

independent well-off European charmer, sincere, warm, and attractive, athletic type 61", 165 ibe, 35, wants to meet an open minded, tall and curry knock-out 20-35, for fun, sports and travel (anything is possible) Preses

Expatriate becheior scientist, handsome, brilliant, car-less, 44, seeks intelligent, al-tractive 21+. Box 2029 Cem-bridge 0239.

Extramely intelligent sali-black geritemen seeks re-biolonship with romantic women. BoX 2552 Lynn, MA 01903.

FAT ADMIRER? WM, 6', 250tbs, 30, seeks younger, sim WM. Box 319, Revers, MA 02151

FELLOW TRÁVELER
Frequent visitor to Boston,
New York area. Am a caring
generous kind-hearted nonsmoker who enjoys fine dining, intelligent conversations
(alveys with wit & humon)
and lots of laughe. Very secure and professional. Do I
haver any talters for an evening on the town, you must
be over 28 and under 50,
bright, intelligent and in a
similar situation. Box 5286

bright, intelligent and in a similar situation. Box 5298
Foreign-born SWM, 31, Affectionate, honest à humorous, hi-tech professional; loves titel ature, movies, cancellight dimers à cooking, conversation & travel, seals, seals

Handsome professional SM 29 5.7°. affectionate, honest, humorous, lovest travel, movies, literature, conversation, candle-light dinners: Seets sensitive, witty, attractive SF to share friendship; and possibly more. Box 5331

Handsome; professional male seeks a bright female (fortyish plus). A quality ro-mance can only grow out of a quality friendship. Box 94. Newton, MA 62159

Handsome SMW 28, 6', 195lbs searching for love & that special someone. Age unimportant. Box 8171' HANDSOME, stong, roman-tic, seeks SF for Adven-ture/Romanes-Box 146, 304 Newbury St. Boston, MA 02115

Handsoms, SWM, 23, en-joys skiling, watersports, seeks SWF, 18-28 for friend-ship. Box 5203

Ship, Box Saus Handsome, very successful executive, 45, seeks com-pany of gorgeous, shaptey woman 20-30 for murkelly beneficial fun. Photo please. Box 5351

Handsome well-educated SBM 34 6' 175 lbs seeks at-tractive SWF 25-40 for fun-times. Write photo or phone. Box 8206.

Hil Attractive college educated SWM 41, 5-9, 185 seeks slim SF of DF for possible permanent relationship. I like sports, gardening, music, playing quiter, picnics, walking on the basch, books, psychology, movies, horseback riding and jewelry. Write Box 8127.

8127.

Honest, sincere, 25 year old rock guitarist with varied interests seeks female companion for mutual/apiritual and physical enrichment. Appearance and age are irrelevent if you like to have fun and enjoy life. Box 8145 Imaginative/affectionate sensitive SWM, 27, enjoys music, creative writing sports, seeks similar female for companionship. Box 8129.

8129.

'M a SWM, 40, never mar-ried, brown eyes, black hair, work at Suparioat USA Ski Area in Maine. My interests are dancing, traveling, out-door activities. I'm lonely a would like to meet ladies to take out dancing/dinners when I'm in Boston. PO Box 2265, Kingfield, ME 04947

2265, Kingfield, ME 04947

IN SEARCH OF
Good looking, weelthy businessman saeking beautiful,
long-leggad, spliked heal,
model type lady, between
18-29, who wants to make
the right lifestyle change.
POBox 772 Needham
Heights, MA 02194
Interesting, handsome, unconventional SWM, 40,
seeks attractive, intelligent,
legvilu, woman, for passionate friendehip. POBox 324,
02142
Inventor/entregreneur.

02142
Inventor/entrepreneur,
SWM, 38. Energetic, adventurous, and curious, 511,
dark and handsome. 51ensuat, sensitive, and openLoves city, country, culture,
exploring, travel, skiing
western powder, hiking, biting, and music. Seeking,
cultur, viscious, saxy, intelligent, feerless, withy, nonsmoking womer, 25-32, notorious and committent. Box
5279.

IT'S HERE
Very weelthy good looking businessman seeking long-legged, splited-heel, painted doll between 16-29 who looks like the best and wants the best things in Re. PO ENY 773 Meedium Meedes MA. 02194

I WANT YOU
This charming 34 y.o. professional SM, 5'8, trim,
handsome gentlemen seeks sparks, larks, and heat of
one fine SF. Help me with
your photo. Answer all. Box
5293.

Japanese, 31, 5'7" grad student ISO Aslan woman for frienderlip, Romanos. POB 393 Alleton, 62134 (previous box number was wrong, ed.)

KINDRED SOUL.
Writer, 40, rice fooking, fit, cheerly, unatteched WM, creative, progressive, deeply interested in literature, music, idees, looking for landred soul 27-37. Box 8169.

THE

CIVM. 47, handsome, bright, slim, affluent, seeks warm, caring WF 55-65 for enduring relationship, Box 005-Boaton 02162

SIM 51 5'8" 185 lbs Physically fit, good looking, financially secure, seeks same white female. Box

Sincere SWM 32, 61, 185 bs. Friendly, honest, tenelitie, humorous, down-

for "boyfiend" to "hus I'm cute, fit, emer-mention

Are you? BOX 3512
Slightly deranged DWM 40.3
yo physicist, needs helrout,
5°1° 35° walst, Tristen
heart, nonamoker, from the first on Carries. Passion for Zappe,
Mahler, bicycle racing, Coppole, restoring & driving old
Ww & Porsche's, dancing,
Seeks, elender, attractive,
adventurals looking for how not dinner date. Box 5310. Straight WF. 36, new to Bos-ton, attractive, very bright, arts professional, generalist culture vulture, seeks other very bright female-adven-turesses inherested in doing some circulating via riight-clubs/weekend cultural ac-tivities in the hopes if meet-ning an occasional MF. Blight-

eng an occ Box 5360. Strong healthy 34yo seeks smart uninhibited advecturous fun-loving non-baby driven woman. Box 694 Bos-

ton 02102 Successful entrepreneur needs reasonably stable 30-ish SJF of brains, body and breeding. Box 8178.

Successful SWM 50's seeks attractive younger SWF 18+ for great relationship PO Box 150 Billerica MA 01824 Successful SWM 50's seeks attractive younger SWF for lasting relationship. PO Box 150 Billerics, MA 01824.

SWF, 19, WZBC, Bizarre state of mind NYC hative looking to escape reality. Help? Box 8192 SWM, 20, lean college stu-dent. Seeks professional woman (35-50) to pamper and please. Long term. Box

SWM 21 5'10" heavyset seeks older 35-45 8 or DWF for fun times. Box \$186 SWM 21 5'10" heavyse seeks 5 or OWF 35-45 for fun times, Box 5204.

SWM, 23, professional, very attractive, blonds, blue eyes, 5°8, 160lbs, seeks SWF 16-29, Box 8157

SWM, 24, seeks honest SWF 20-25 for fur and ro-mance. Non-employ, cham-pages drinker, not triti-drugs. Prefer romance and walks on beach over berhopping, into back rubs.

SWM 25 prof seeks interest-ing woman to share quiet dinners, movies and other romantic pursuits phone/photo. Box 8134.

SWM, 27, 8'7", slim, cute. New Age, macrobiotic, humorous, grad student seeks attractive, spiritual, smart women. BOX 8165

SWM. 27. handsome pro-fessional in the metrowest seeks outgoing, attractive SWF 22-30, comfortable in leans and aneakers for friendship, romance and adventure! I enjoy akling, travel, tennis, movies. Box 8185

Female for friendship or rela-tionship...Photo please Phone (18-35) Box 5340. SWM, 27, seeks SF, 22-30, a 1000-mile journey starts with a single-step. Box 8126

SWM. 27, self-employed, likes skiing, dining out, mov-ies, send photo and phone PO Box 1063 Jameica Plain 02130.

SWM, 28, 6', 150 lbs, extremely attractive Europeen grad student, smart, sensuade quate WF, 20+, photo/phone please. Box 8209.

SWM, 28, 6', very attractive, athletic, nonemoker, honest artitetic, norsendes, honest, unny/crazy, environmentalist. Loves musici, cutclose, singing, hates watching sporals Seeks similar woman 24-30, Photo OXI
BOX 8225
SWM, 28, creative, handseeks stern, sassrive Wirwho loves having her way.
Box 1211, Marishesat, M. (1948
CRAME 28, Into music, hooks.

SWM, 28, into music, books, movies, art, things, immaterial, seeks SF 25-30 for

SWM, 29, attractive pro-fessional, enjoys skiing, run-ning, dancing, new music, seeks similar SWF. Box

Box 5294.

SWM, 5'9, 27, enjoys bliding, hiking, long walks and dancing, looking for SWF, 22-30, who enjoys much of the same. Must be mature and to n e st. C a m-bridge/Somerville ares. Box 5000

interingent, sarcastic, sarcastic, sazy, distracted, non-materialistic and professional. Non-projudiced, kind, virtis and eager for new experiences. Seek compatible, attractive Latin, or comman. I look a fittle like Jeff Goldblum with a moussache. Tennis anyone? Sox 0166

SWM, 30, 200lbs, 5'8', blonde hair, searching for a single female who likes the outdoors, cosan, camping; help mending fences around the house? Send response to: P.O. Box 103, Woonsocket, RI, 02695

SWM, 30, tall, dark, hand-some, seeks old-fashoined/romantic apple pie gal. POB 414 topsfield, MA 01983

NA 01983
SWM, 32 tail, attractive, well-educated romanbic seeks southal woman for humorously meaningful adventures in the world of music/art/dance and whatever else sparks our curiosity. Box 825 sparks of sparks of sparks our curiosity of sparks our curiosity. Box 825 sparks our curiosity of sparks our curiosity our curiosity of sparks our curiosity our curiosity of sparks our curiosity our curiosit

SWM, 35, 5'5", 150. Seeks SWF who is honest/sincere. Box 92, Lincoln MA 01773

SWM 35, 5'7', 160 scientist seeks SF companion over 30 for movies, hiking theatre, dinner. Box 5314.

theatre, dinner. Box 5314, SWM, 35, aspiring writer of critical, social thought, wants SWF who wants answer world. Box 8172 - swM, 37, 6'1, educated, athletic, witty, tries lineaga, non-smoker, fluent in French, enjoy diring, European travel. BOX 444, Newton Center, 02159.

ton Center, 02159.

SWM, 38, 5'11', romantic, librari politics/values enjoys theatre, jazz vocals, art. GBH, seeks stylish SWF26-38 sensitive, warm, with yellow testing testing the service of the servi

Box 5301.

SWAM. 39. Cambridge.
Creative educational leader,
patient listner, loves children
seeks F dedicated to per-sonal growth & helping
others. Interests: classical
music, Japan, cultural dif-ferences & reading. Box

SWM, 41, computer pro-grammer, seeks kind, at-tractive, serious, mature, somewhat retigious, politically left, SF, open to marriage, Box 5255

SWM, 59, 5'9", 150, white hair, hazel eyes. Merion, Dag, Ghandi, thoreas, Silkwood/Serpico/Serica. Honesty, commitment, health, desilism. Box 1637, Brookline, MA 02146.

SWM, MD, writer on the oc-cult, wellbuilt, goodlooking, seeks SWF-East European ancestry, very curvy, Let's get Metaphysical. Box 5341. Tall blonde, well-read, traveled, musical, seeks pretty unmaserialistic, likeminded F. Write with photo. BOX 8202

Tall, wise Asian Indian, 27, smoker, seeks warm, withy SF for dinner, art movies, platonic relationship? Box 272, Westboro, 01581

Unattached white male with spark, 5'11", fit, 40, good-looking, writer, funny, progressive, outgoing. PO Roy 330 Newton Highlands Very open-minded DWM 30's slim, tooking for Female mate. 2642 Quincy 02269

WALKINGPARTNER
WM, 50, seeks alm F, 25-45
for seroble walks in
Walkefield and along Charles
river in Cambridge and Bostrous in Cambridge and Bostrous description during morning hours or
early alternoons. P.O.BOX
492, No. Reading, MA 01884

Well sclussed, attractive, middle-aged men wishins to meet an attractive, fur-foring, senetive, seneuaus and adventurace, woman (age not important) for a long term relationship, Humor, gournet dining, and deep communication is important. Photo would be note. Write-

Well travelled, intelligent, good looking, successful busineseman, 34, 5WM, seeks a stuming, uncomplicated, alim felination of the seeks, travel, consoly, fur and dreating up. Lat's have busiled sociality.

WM 25, shoure, honest, seeke friendship, 18-25, photo pieses. BOX 8890 WM, 27 into , midnight oil, Lettermen, Marx, beers, non nukes, skiling, scruffy, Boson, Are you? Box 8118

WM, 30's, 5'11", slim, nonemoker, seeks affec-tionate S/D female. PO Box 613, Derry, NH 03038

WM 6'2', 200lbs, non-amoker, entrepreneur, sensative, cering, seeks WF, 30+, siender, for adventerous afternoon meetings. Box 385 Newton, MA 02258

WM seeks WF "Be my Valen-tine" Send phone no. photo to Box 8147

WM sks Blk F. I'm 30 yrs old 5-9 145lbs. Very good-look-ing. I love fashion woman. Box 8126

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Big "big brother" 250 lbs. 6", 30, seeks younger, "little brother" Box 319 Revere, MA 02151

Confide in me...GWM, 28, husky, romantic/caring seeks same. POB 186 Danvers, MA 01923

Extremely muscular, mesculine GWM fight attendant, 32, seeks younger triend, 18+, P.O. BOX 16351, Alexandria, VA 22302 Gay American-born Chinese, 26, 6'2", 190, Harvard

QAY? CHRISTIAN? GM seeks gays on South Shore stugging with Biblical faith, MCC is not the answer.

br/blue, good-looking, straight-acting, pro-fessional, looking for italian counterpart, 25-32. BOX 203, 310 Franklin St. Boston 02110.

ive, attractionate, attractive, intelligent, progressive, sercestic, idealistic. Seeks friend / more(?). Photo, phone appreciated. Wayne, Box. 39, West Somerville, 02144 GM, 18, affectionate, attractive, intelligent, progressive,

02/144
GM, 30, 5'8", 150lbs, dark curly hair, very good looking, resc, college grad, professional, many interests, seeks similar 25-30 for long-term relationship. Box 8174 GM, 32, masculine, gentie, giving, saeks friendly, lunny, Valentine. Write Box 567, Newburyport, MA 01950

Goodfooking WM, 29, seeks goodfooking fun. 254' W. Central ST. Suite 134 Natick, MA 01760

'GWF - So. N.H. - Feminine professional, intellegent, at-tractive woman 40's seeks best friend, companion for monogamous intimate rela-tionship. Box 5323

GWM 21, 61", 176lbs, very handsome, masculine, athietic, successful, stu-dent/professional, seeks ra-tional, attractive guy to 25 for friendship, travel, etc. Photo essential. Box 8226

GWM, 23, 6'4", 200. Tired of bars: fems, stereotypes. 'Straight' masculine pro-fessions' seaking similar for friendship/more. Varied interests. Reply with let-ter/phone. BOX 8153

Terpinone. BUX-6155

GWM, 24, 5'9', 150, traight
acting. attractive seeks
s.a.m.e. (20-26) for
friend/more; sincerity,
honesty, intellegence,
humor, movies, arts quiet
nights. This Arnold awaits an
Alam, who need's look exactly like Matt Broderickt
BOX 6198

GWM, 24, 6', 175lbs, hand-some, muscular athlete seeks same under 30. Photo. Box 261 Randolph, MA 02368

MA 02368
GWM, 24, goodfooking, seeks a meture, sincere guy under 30 for friendelip. I'm 5 19 4656e, brown helf and eyes seith many interests. Take 5 mence. Write to: Kevin, F.O. Booded Cambridge MA 02139

romanoker into architecture, beaches, and ques, WFNX, Golden Girls, Flestwood Mec, exploring, Fer Side humor, D-World, metaphysics, fog, nightlime soaps, New England - seeks similar mature. soaps, New England - seeks similar mature, intelligent animated old soul 20-30 Box 187 Wakefield 01880

GWM, 28, 5'10", 155, bl/gr, handsome, intellegent, big-hearted idealist, enjoys work and play, seeks comrade-lin-ar m s. Serious? Phone/Photo: POB 1292, Cambridge, MA 02238

Camorage, MA 02258
GWM, 29, goodlooking pro-fessional seeks younger white male 18-25 for friend-ship and perhaps more. I'm sincere, warm, loving and masculing, 6' 165 libs, brown hair and eyes. Go ahead, make my day! Box 8148.

GWM 29 healthy HIV positive seeks GWM or GBM healthy HIV positive Fram-ingham area. Box 8141.

GWM 29 professional, at-tractive, 6'2", 180, seeks younger, masculine, smooth, muscular, intelligent buddy. Phone, photo if possible. Box 8535

GWM, 30, 5'8", 145, good-looking, "straight", seeking experience from taller, in shape WM to 35yo, photo? Skie?' Box 461 Pelham NH 03076

GWM 30 6', 165, blonde/green handsome straight, professional enjoys outdoors, beach day trips/travel + quiet times. Millis Box 5313.

GWM, 30, Br/BI seeks special guy. You: unaf-fected, sincere, caring, cute, cuddy, with kinds amond awimmers? Body, 24-young 30, then. Let's dance..? Photo & Phone? Thrix respond Box 5325.

GWM 30 yra old 6'1', 180 lbs, friendly, fun, good natured, straight sciing and appearing seeks similar for friendship and maybe more. Not into druge and bare. Box 8133.

GWM, 31, 57, 150, br/bl, good looking, straight act/app, honset, sincere, enjoys movies, denoing, good irres. Seeks similar in Boston/Quintoy area, 27-35, for friendship possible relationship. Photo/phone if

GWM, 31, goodlooking pro-fessional, humorous, interests: arts, architecture,

GWM 31 professional into archeltecture, restoration and the arts seeks tennis, squash or requetbell part-ner. Box 8176

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Ads not appearing in issue requested will appear innext available issue as long as the promotion is ineffect. The classified promotion may be cancelled at
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PHOENIX

BOSTON

GWM: 35. 6: 170 brown/green, loves music, laughter, mustaches, hairy c h e s f s. S k n g frienship/relationship west of Boston, Box 8150

GWM, 38, 5'10". 145lbs, Blue/blonde, who has lost the burning desire, like to meet others, same situation or someone to give me a spark, POBox 2438 Worcester, MA 01613

GWM 38, 58, 140, amooth body ston-emoker seeking steady relationship, enjoy cuddling, music, movies, beach Box 3017 Saxonville station, Framingham, MA 01701.

GWM, 39, 5°10°, 170 str app, seeks GM to be a forever Valentine. A short, very thin bright non smoker, who is warm and caring could be a special counterpart. North Shore a plus, please no apongers thanks. Box 8218.

apongers trenks. Box &cto.

GWM, 40, books 25, maybe
26. Swims every day so you
can only imagine the build.

Blue gies (are they ever).

Brown whey hair. On, it is a
tittle thin. Cultured, intelligent, a musician, awriter, makes a great leg of
lamb. Looking for someonewith a body of Adonts and
brains of Barney Frank. Will
compromise. Photos apprecised. BOX 8220.

GWM., 40's, 6'2', 190. Academic, into hiking, mu-sic, daytrips, restaurants. Seeks younger asian/WM. BOX 1982, Brooklins, 02146

BOX 198z, broowne, variable of the blonde/blue, easygoing, good natured, likes dogs, rock, art, photography, seeks younger SE Mass companion. PO Box 722, Bridgewater, Mass 02324 Bridgewater, Mass 18324 GWM, 46, 5'11', 185 beard attractive, professional, en-joys travel, dining, jogging, and good company. Seeks sincere, intelligent pro-fessional, warm and caring, 40-50 for friend/partner. Box 5303.

GWM, 6' 185 lbs 28, blond/blue, handsome, wall builf. Professionally emplyed. Enjoy weights, sking, tennis, movies, quiet evenings. Seeks non-promiscuous, healthy, well built guy under 34 with similar infereists who is relationship oriented.

GWM, 6'3", 183, swimmer's build, good looks, clean shaven, very fit; 33, but look and act 25; like sports, comedy, music, road trips. Seek similar, trim, non-hairy, younger guy (18+) for friend and fun. Box 5311.

GWM "Beauty Consultant", 28, husky/handsome seki-ing cudding/apolling rela-tionship. POBox 186 Danvers, MA 01923

GWM, inexperienced, straight acting seeks same. Athol, Gardner. PO Box 77, Baid, MA 01436.

GWM, Jeune homme, bien dans sa peau, 23 ans, cherche GWM, 20-30 ans, francais de preference pour conversations, diners, amitie, et plus. Box 8131.

GWM, personable, in-teligent, professional seeks educated Asian male 25-40 for friendship plus, MA/RI area

GWM professional 40 honest caring seeks GWM 18-25 for monogamous rewarding relationship enjoy travel sports ebt. Take a chance and meet a nice guy. PO Box 1253 Marshfield 02050.

GWM's 26 & 28 new to area seeking other GWM's 18-30 for friendship. Write to J.P., 251 W. Central, Suite 120, Natick MA 01760

GWMk, youthful 42, tall, trim, athletic, healthy, and good looking. New to Boston hexperienced, and eager. You are 25-33 and like me have a trim, well-closed body. Photo please. Box 8208.

If you were a member of M-TO-M TV, Boston's new introduction service for Gey men, you wouldn't be trying to find Mir. Right in 15 words or leading to CALL 24 hrs for recorded info: 617-243-4234.

LOVE: THE

tain. Deflector "shields towered to improve subspace communication. Sensors detect a tim man in 30's. Scotty, beam him aboard. Box 82'19.

MA/RI, Pretty homemaker, 47, everage figure, caught between blue-collar beck-ground and college educated finar tastes. Enjoys ballroom dancing, loves pats. Seeks non-thrifty, non-emoking, non-religious, tail. rather quiet, reserved gant with lots of time. BOX 78, Swanses, 02777

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Meet people on "The Gay Dating Show" Sundays, 10:30PM to 2:30AM on WUNR Radio 1690 AM Bos-

MMTV sks SSGM into PSR for MSSHP M-TO-M TV seeks single, successful Gay man into a permanent, satisfying relationship for membership. Our VIDEO dating concept can help you meet CUALITY men in less time and costing less TO RESPOND TO A PERSONAL

time and costing less money than other methods And NO. ABBREVIATIONSI CALL 24 hrs for recorded into: 617-243-4234 Muscle-bound GWM colleg

Muscle-bound GWM college stud seeks GM 20-50 Photo req: Noah Box 2816 Brandels Waltham 02254.

Nice, WM, 25, 5'8, 160

bright, "straight" seeks true friend 18-24. POB 295 Somerville 02143.

NOT THE PHANTOM But equally hopelessly ro-mantic, attractive, refined non-emoking GWM needs that are special compatible quality life-partner. Box 5164

Reading/Wakefield, GWM, 25, new to area. Handsome, skm, & cheerful. Boxholder POB 15, Wakefield, MA

Renaissance man, 31, into classical music, poetry, tence, ert, spirituality, working out, seeks similar highly creative man, spontaneuse, playful, passionate for ongoing process of renewal and celebration. Box 8078

SEEKING MATE
SWF, 32, seeks ininhibited
matis comprised of intense,
deap-heated passion & desire for children and family +
pragmatic. Desire to be married and with child in December 89'. Box 8121.

Unaffected GWM, 47, 6', 185, toving, congeniel, accomplished, joyful, serious, invites you out to play. Box 173. Newton Highlands, MA 02161

Valentine's Day resolution Call M-TO-M TV at 617-243-4234 to find out how to use video dating to meet attractive, serious successful Gay men. CALL 24 hours.

Worcester male 160lbs 38 5'8" goodlooking seeks ag-gressive, masculine counterpart for friendship. Phone please. Box 5853'

Worcester - Metrowest: Attractive GWM - 26, straight-acting, masculine, into aports, working out, seeks cute younger brother, 18-24, relationship possible. Box 5304

WOMEN

A.A.M.! (attractive, adventurous & amorous, Hispanic), SWF, mid 30's, 5'd, 155tbs, way, dark hair with sparitifig eyes. SPECIAL, classy, playful, well educated, active, independent, warm, extraverted, humorous, conversationalist, with many friends and interests, such as Jazz, belfroom and lapin dancies, nomence, politics, humanical, travel and sports. I'm loiding for my soul mate to share love, intimacy, growth and a good sile. Fo Box 5882, Boston, MA 02114.

Good aftermoon Deni, lust

Good afternoon Dani, just got back from Florida, tanned & toned, call of write please. Windham, NH POBox 803

GWF, 31, quiet, honest, car-ing, intelligent, slim. Likes music, movies, travel. Seek same for friendship. Box 5308.

GWF, 42, attractive, sincere, sensitive, seeking GWF to share friendship and more, enjoy dancing, walking and quiet times. Box 8175

GWF, early 40's, honest, fun-loving, enjoys outdoor life and reading, seeking the same. Photo apprecisted. Mass and N.H. area. please write 'PO Box 611 Dracult, MA 01826

Hot 30ish GBF wants cute, youngish GWF 30s-40s for good loving. Let's do chemistry! Box 5346.

I am quite medium in height and build. In music and ianguage I am skilled and I'm looking for someone in this world of straight folk. Be-lieve it or not this ad is no joke. Box 8122.

Attractive closet GWM, 20

Attractive closed GWM, 20, seeks feminine, attractive closed GWF, 18-23, for companionship. I'm easy-going, open-minded, and willing to share quality time talking 7 reassuring. Love movies, denoing, skiling, etc. The worst thing we can be now is alone. Box 8130

Seeking a butch woman over 5'8" who is physically fit. I like tight bodies and open minds. Race is unimportant chemistry essential. No drug

cnemistry essential. No drug users: 1 am white, 5.7". 125Lbs, ravishing and very Ferme. Hopefully you love dencing, find vanilla uninspiring, and will sweep me off my high heelet BOX 5305

WNTD: FEM GAY

WNTD: FEM GAY
WOMAN

Attractive white butch, age
32, 5'5", in good shape, deaired a not romance with a
trim, -enature, apppealing
woman, fleight a race is unimportant, - but your intalligence is most relevant.
Looking for the right
chemistry. Please include
photo & phone number and
write to Box 5246.

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WOMEN

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Professional improv comedy troop aks zany, engetic women, willing to commit time and energy to per-forming. For audition, call Frank 825-2082 12-7pm wkdys, Jonathan 648-1150 wknds

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Please send picture, resume, & cover letter outling experience with touring
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BASSIST WANTED Orig metodic rock/ pop band forming. Need pro attitude, commitment. & bu vox. 391-8923 or 847-1602

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1989

BASS/VOCALS Busy GB bend sks reep, exp.
player/singer for commitment. Must be versatile,
well-groomed, a real pro in
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BASS WANTED by original R&R band. Some say REM/Smithereens style-but who knows? You help make it our style. Vocata/ songwing a plus. Call 6-8 pm M-F 444-8476.

Bass wanted for hard and funity rich and chewy groove band. We are serious & have space 776-3663

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Creative rock drummer needs to join orig bnd, have club/studio/college exp. No metal or self pity, 985-0167

DIOXIN - baselst wtd for orig thrash bend, equip, dedi-cation, aggressive. 508-875-6776, 879-4206, 617-329-1032, 734-7609, early eves.

Drummer and bass player both with vocals wanted to reform band. Must be ver-satile in country, t-40, oldies & blues. Call (617)676-0191.

NEEDED
for experimental new acoustic/electric/folk/blues rock band with tape and-gigs. Influences: Walts, Morrison, Seefheart, Floyd, Dylan, VU, Lannon, and Ornette. Call Ivan 266-5127.

DRUMMER NEEDED
All orig rock band w/ funkedge seeks exp drummer.
Must be able to learn parts
quickly from tape. Talking
Heads. P. Gabriel. Call
442-2165.

Drummer seeks working original Rock Band. Has trans and experience. Pros only. (508) 485-0345.

DRUMMER sought for orig band. Inf old Echo, Muses, woodentops, etc. Ages 18-25. Call Chris 625-1242.

Versitie drummer sks pos-ition with serious, prof band. Pop-rock, T-40, classic rock; poss orig. Call Pete 617-335-1429.

DRUMMER Vocals seeks full time Top 40 GB band or show band. Can travel. Call Michael Ray 268-5395 Anytime.

Orummer with solid R&B foundation seeks working band. Equipment, transportation and practice space avail. Billy - 236-1848

Drummer/writer w/midi studio (extrev smping) ske others to write, create and expirement. Song influ/ indust/dance. Artie 787-7880 Drums and lead vocals needed to complete com-mercial metal band. Serious inquires only. 229-2467.

Eerie sparse id gtr wtd dynamics groove melody als Cave/Smith also keys M or F orig R&R 884-4208.

Established original band seeks dynamic bass Have reheersal space. Call any-time 508-975-0080

Establishd orig pop rock band, seeks lead gularists, have mignt & gigs, vocals a + Pros only call 617-233-7421 iv mag.

Est. Boston orig. band w/national interests seeks eax player. Exp. pros. only. 506-686-6324. W. mes.

Exceptional, versatile singer wanted for GB/Club trio. Keyboards a + Must be 25-40. M/F, experienced, enthusiastic. Prefer non-moler. Exc. \$\$ potential. Call Ronny 617-595-3847 or Glenn 505-683-4019

Experienced keyboard player with for est Top 40 G.B. band. Booked w/ excellent pay 508-753-5169 Exp guitarist wntd for orig pop-rock, details 576-1686, iv message

Exp pro M Vocalist sks work-ing GB or Top 40 Band. Obles on guitr & keys. Have good equip. Will travel. 933-9486 or 665-2361

Expraced base player writd for orig progress pop/rock band. Would pref keybeard ability. Call Rick 641-3329

Female lead singer wanted for working orig rock band. Currently in the studio. Dadi-cation a must. We're in it for the long haul. Call John 617-245-1814 or Barb at 438-2959

FEM VOCALIST NDED
Able to sing all styles for
GB/Top 40 PT gig. Please be
practical. You need a car.
You must be able to work S.
Shore. Exp preferred, but a
nice voice & good disposition / attitude will do. Please
call 449-7707 days SOUNDMAN FOR HIRE with processing gear and tour experience reasonable rates. Tim 623-0069.

Guitar and Sax with exp looking for steady pro gig; all styles. Call now. Dan 729-6705 Larry 581-5018

Looking for a producer? Will work with band, vocalists and songwriters. Call 937-5615. Leave message.

Looking to form variety show band ASAP, id & bass gtr, drums & keys wmtd. vox helpful. some travel 1-803—434-7001-

MUSICIAN/WRITER Needed to co-produce mod. Dance Rock. Creativity, energy, desire. ideally w/ keys. John 247-3285.

Music Ministry, St. Ann's Church, West Bridgewater, MA 508-584-0247. Vocalist, guitar, trumpet, flute, & string.

Original male singer needed for fresh new rock band. Have space in Lynn, nr T. All colors welcoms. No metal. 598-5233 Bill.

PRO SOUNDMAN pro Soundman &/ or system for hire. With exc. outboard processing rack. Nightly and multiple night rates. Call David 603-536-6800.

SINGER/LYRICIST
Wanted for dark/melodic
band. Must be creative and
experienced. No spandax or
big hair. Some influences:
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Slouxie/Budgle. Call
254-0930.

Singer/Songwriter/Guitarist sks all pes for orig Boston based rock bend. Let's have listening sess. Dave 508-867-3925.

Soloist positions for Tenor and Bass in suburban church choir, \$50/wk. Call John Bishop, dir of music, 508-584-440, Center Con-gregational Church, Lyn-rifield.

Looking for a Tapco Catal Series C-12 or expand Call Frank 878-4881.

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LOOKING
For serious band or rhythm
section in the sayle of Robert
Cray, T-Birds, Stavis-Ray,
Hendrix, etc. Pro minded
people only. I have gig &
label connections. (508)
741-1861

Guitarist w/lead voc needed for Curtis Knight band. Steady T-40 work. Now on 3rd orig albumn for major label audition. Call Curtis, 508-867-8511

Guit/drms w/songs sks bass/kays/voc. Prog-enrgy-melody. Pop instinct a +. Kelly 232-0963, 332-7683 Hand percussionist is look-ing for work in studio or live situation. Enjoy playing all 4tyles. Call George 282-5274.

KEYBOARDIST

NO BOQUE SINGERS Male voc for all-orig root band. Creativity, dedication pand. Creativity, dedication, presence & looks. Exp pros only. 321-5056 or 932-6540 Part-time keyboardist wanted by original pop rock band. Pay on per gig basis. Original all-synth band look-ing for a dynamic singer with good image and dedicated attitude. Infl: "Duran-De-peche-Eraer." Darren 734-5387. Lv msg.

Please call 587-2168

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WANTED

To complete orig. R & R tric.
Rem., record, gig. Boaton
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we prefer rocking pianoforte and organ sounds.
Must have comm, enthou, y
back-up vocals & tran. Call
Chris 868-1132, or Dan
324-0790.

KEYBOARD/ VOCALIST
With tenor range for established original vessean Boston rock act. No drugs, proequipment and transportation a must. Call 10-5
254-1050

Keys and/or guitar w/ strong vocals for wrking orig/cover rock band. Have gigs, vry serious. 508-535-7925.

Keys player for working R & B/GB band, south NH and north MA area, call Pete 603-437-5656, fv msg Killer keyboards needed for hard rock band, Yes, ELP, Deep purple back-up voc. Lv Deep purple back-up voc. Lv msg Anthem 944-9375

Local Album sampler! 10 songs by two South Shore bands on one LP! Send \$5.75 to Ground Zero Records PO Box 27 Weymouth Ma 02190 We pay postage and handling.

LEAD SINGER
WANTED
For recording and gigs with
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have pro recording studio
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and photo to Catapuli Records. 76 Robert Best Rd.,
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634-0353. tv. these.

Strait Jackit- Id voc fro man wtd for orig hd rock band, exp. looks, writing, no wimps, 424-1733.

TALISMAN
sks drums and 1 or 2 gtrist to
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Must write, have space. Call
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Seeks exceptional drummer with chops, poise and a great rock feet. Gigs and airplay. Call Dale, 517-720-4591

Vocalist seeks creative musns 4 new aggress rock sound. Call 11pm-mid Brian (508) 679-6522.

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Wanted for serious melodic metal band w/space and gigs. Dedication, exp., trans a must. Mgr. C. Ruffo 364-300 ext 617 dys 361-8636 eves

WANTED DRUMMER & BASCIET
To play music of the 80's.
To play music of the 80's.
demo, music, & are ready to
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Jennifer 773-2368.

WORKING BAND Looking for prof Female vocalist, steady part-time top 40/GB work, Ray 508-453-3930

YEN AND YANG MANAGEMENT Seeks male lead vocalist for original rock band. Must be melodic as well as kick-ass.

INSTRUCTION

Karen DeBlasse now accepting vocal students for famous rock/pop method. Significantly increase vocal ability. 437-9141.

Brad Hellen, bass guitarist of The Joness now accepting students. Credits include: Ministry, Nervous Eaters, Elliot Easton & Rick Ocasek of The Care, & Jame Wiedlin of The Go-Gos. An experiment was a diseasement was a comment of the statement was a comment of the statement was a comment of the statement was a comment of diseasement was a comment of diseasement was a comment of the statement of HORRIGAN DRUM approach at developing your own style & ear. Call 524-3005 SCHOOL 770-3837

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Plano / music composition offered by Conservatory graduate. Call 269-4267

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A S &

ENTERTAINMENT

Why
lily-white
Republican
boys love
the blues

by Ron Wynn

# O DAYS A WEEK

by Amy Finch

## THE WEEKEND

# FRIDAY

17

FILM: True Believer (Charles, Circle, suburbs), the new thriller from director Joseph Ruben (The Stepfather, Dreamscape), heads up this week's releases. James Woods stars as a once-radical lawyer now reduced to defending drug dealers; spurred on by his idealistic young assistant (Robert Downey, Jr.), he takes the case of a convict who claims he's innocent of the murder he was sent to prison for eight years earlier. The Burbs (Cheri, Chestnut Hill, suburbs) stars Tom Hanks as a harried suburbanite whose plans for a peaceful vacation at home are shattered by the arrival of weird neighbors next door. The Mighty Quinn (Cinema 57, suburbs) has Denzel Washington as the police chief of a small island trying to clear his boyhood friend (Robert Townsend) of the murder he's accused of. And Bill and Ted's Excellent Adventure (Copley Place, Allston, suburbs) is about two Valley Boys (Keanu Reeves and Alex

HOT TIX

For those of you who like to plan ahead shird sometimes it's necessary if you're going to get the seats you want—here are some events you might consider buying tickets for in advance. You can get details by calling the numbers before you may also be able to obtain tickets from the various agencies around town (remember that they charge a handling fee). Just don't say we didn't warn you.

Mastergate, through March 5 at the American Repertory Theatre: call 547-8300.

Jonathan Buller, February 17 at the Barklee Performance Center: call 266-7455.

Dance Theatre of Martom, February 17 through 19 at the Wang Center: cal 482-2595.

Emerson String Courtet, Fobruary 18 at Jordan Helt: call 536-2414. Gene with the Wind February 25 through March 2 at the Brattle Theatre: call 878.8927

Onto Barbled, February 25 at Nightstage cell 497-9200.

Worcester Centrum: call (508) 798-8688. Bruse Cechtarn, Merch 3 at the Opera House: call 426-2786.

Beetive, March 30 at the Paradise: call 254-2052. Lyle Levett and Lee Kettke, March 15 at Barkley, Parformance, Center: call

200-7450. Benenarama, March 21 at the Orpheum: call 482-0851. Bob Natson, Merch 31 at the Paradise: Winter) in danger of flunking their history exam and the intergalactic hipster (George Carlin) who presents them with access to a time machine they can use to visit the personages they'll be tested on.

MUSIC. Celtic-music fans held their breath when the Somerville Theatre suddenly shut down for a few days last month, but once again the venerable old lady of Davis Square is open, and Patrick Street usher in what promises to be an outstanding season. This traditional Irish "supergroup," featuring singer/mandolinist Andy Irvine and fiddler Kevin Burke, mixes roaring dance tunes with gorgeous ballads; it's a favorite with Boston crowds. The goings-on start tonight at 8 p.m. at the theater, 55 Davis Square, Tickets are \$12.50 to \$16.50; call 625-1081.

Over at Nightstage, African percussion great Babatunde
Olatunji (Shy Five open) performs captivating call-and-response songs and other music indigenous to his continent. Two shows, at 8 and 11 sp.m., at 823 Main Street, Cambridge. Call 497-8200.

The James Blood Ulmer Blues
Experience (with Jamaaladeen
Tacuma and G. Calvin Weston, and
Shock Exchange opening) play at
Johnny D's, 17 Holland Street, Davis
Square, Somerville. Call 776-9667.
And straight-ahead at its best with
the Phil Woods Quintet (Tom
Harrell on trumpet) at the
Regattabar, in the Charles Hotel,
Harvard Square, tonight and
tomorrow night; call 876-7777.
THEATER. The 1940s Radio Hour,

Walton Jones's re-creation of an oldtime radio broadcast, provides the excuse for a tuneful nostalgic journey through the swing era. It's at the Nickerson Theatre, 30 Accord Park Drive, Norwell (871-2400), through March 25. Curtain is at 8:30 p.m., and tickets are \$17 to \$20.

SATURDAY

18

THEATER. The Long Haul, a free staged reading of Erica Funkhouser's "comic fantasy about two sisters fishing off Gloucester and the challenges presented by their unexpected catch," is offered at 8 p.m. at the Blackburn Theater Company, 8 Elm Street, Gloucester. Call (508) 283-9410.

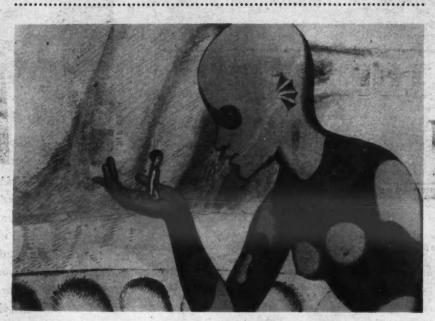
Three appealing tales about growing up in 1940s Brookline, Pill Hill Stories: Coming Home to Someplace New is performed at

FRIDAY: The Dance Theatre of Harlem is celebrating its 20th-anniversary season with three performances at the Wang Center, tonight through Sunday. The company's Boston premieres of Billy the Kid and Polovetsian Dances from Prince Igor join Balanchine's Bunraku and Four Temperaments, Agnes de Mille's Fall River Legend, and John Taras's Firebird. Call 787-8000.





SATURDAY: The Tony Awardwinning National Theatre of the Deaf performs an adaptation of the cult film King of Hearts. The show will be presented in a combination of sign language and the spoken word at Blackman Auditorium, Northeastern University. Call 437-2247.



SUNDAY: The programmers of the Somerville Theatre's annual 24-Hour Science Fiction Marathon are playing it fast and loose this year, leaving the schedule open to last-minute whims. So here's a list of some of the titles that may be playing: Blade Runner, Repo Man, Killer Clowns from Outer Space, Fantastic Planet (in photo), Alien Nation, and the usual sampling of vintage '50s schlock (The Blob, The Crawling Eye, The Hideous Sun Demon, and Flight to Mars). It starts at noon and runs through noon tomorrow. Call 625-1081.



WEDNESDAY: With Forbidden
Broadway 1989, the annual event
eagerly awaited by theater
aficionados, director/lyricist
Gerard Alessandrini updates his
wicked spoof of the commercial
theater. This year's victims
include Robert Goulet, Madonna,
and Cher. We can hardly wait.
The show runs indefinitely; call

Monica Bauer's one-woman musical, Sarah of the '60s, follows the trials and tribulations of flower-power survivors. Bauer wrote the book, lyrics, and music, and she stars in this production at the Performance Center of the Blacksmith House Bakery, 56 Brattle Street, Cambridge. Curtain is at 8 p.m. tonight and tomorrow. The \$5 ticket charge will benefit the Massachusetts Coalition for the Homeless.

FILM. Before moving on to lighthearted crowd-pleasers like The Coca-Cola Kid, Yugoslav director Dusan Makavejev invented his own brand of free-form erotic/intellectual cinema - highbrow fuck films like Sweet Movie and WR: Mysteries of the Organism, the latter of which is tonight's feature at the Boston Film/Video Foundation. This bracingly funny 1971 movie posits the cosmic-orgasm philosophy of Wilhelm Reich as the only true antidote to political repression. It shows at 7:30 at BF/VF, 1126 Boylston Street, Boston. Admission is \$5. Call 536-1540.

MUSIC. Scruffy the Cat's studio sound may be inching toward blandness, but you can count on their live shows to get you jumping around in sweaty bliss — only staunch hardhearts could resist their goofy stage presence. The mandolinwielding Blood Oranges open, which should prove interesting, since their countrified-bluesy melodies sound a bit like nascent Scruffy. Check them out at T.T. the Bear's, 10 Brookline Street, Cambridge, Call 492-0082.

# SUNDAY

19

MUSIC. Today at Bunratty's (186: Harvard Avenue, Allston) it's "Care To Rock," a benefit featuring Willie "Loco" Alexander, the Rain, the Bristols, the Slaves, Lazy Susan, the Bloodhounds, and others; proceeds go to Chris Hueben, who over the holidays suddenly became blind in one eye. Doors open at 4:30 p.m., and the music starts at about 5 p.m., with the Varmits; call 254-9820.

THEATER. Controversial UMass professor Julius Lester celebrates Black History Month in an evening of stories, some from the recently rehabilitated Uncle Remus tales of Joel Chandler Harris, some from Lester's novel *Do Lord Remember Me*. It's presented by Storytellers in Concert at the First Church Congregational, Harvard Square, Cambridge, at 7:30 p.m. Tickets are \$6 in advance, \$7 at the door, \$5 for seniors and students.



THE BOSTON PHOENIX, SECTION THREE, FEBRUARY 17.

WEDNESDAY: Video captured Vietnam protests, crime, and urban tension with a you-are-there vividness. The ICA's new series, "American Video: Subject to Change," follows more than 20 years of documentary video work, ranging from rough-hewn '60s street tapes to the independent work of today. The series runs through March 5. Call 266-5152.



THURSDAY: Tonight at the Rat, it's special fun with a long-awaited Underachievers' reunion. Three years ago, lead singer Cilla Harrison and drummer Bob MacKenzie had a baby, and young Harrison MacKenzie is finally old enough to be left with friends overnight. So the parents, with guitarist Noel Boulanger, are reuniting for a special gig. Cilla's voice is a breathtaking mix of Siouxsie Sioux's growling and Polystyrene's crooning — we're talking primal punk scream. Yell for "Friend o' Mine." Also featuring the Popalopes from San Francisco and old favorites Johnny and the Jumper Cables. Call 247-8309.

#### THE WEEK

# Monday

20

TELEVISION. The PBS series War and Peace in the Nuclear Age has reached "At the Brink," the Cuban Missile Crisis episode. Never has nuclear war loomed so large as when Khrushchev and Kennedy clashed back in 1962. It's important television and it's exciting to watch; it begins at 8 tonight on Channel 2.

# LUESDAY

21

MUSIC. If you like jazz, you'll want to be out listening tonight, because there is an embarrassment of promising performances. The Harper Brothers are a quintet of young modernists who prepped at the elite schools of Betty Carter (the Stephen Scott/Michael Bowie/Winard Harper Continued on page 4

FLICKS IN A		211					CON	APILED	BY COL		
BASED ON VARIETY'S TOP TEN FOR WEEK ENDING 2/8/89	BOSTON PHOENIX	BOSTON	BOSTON HERALD	NY	PEOPLE	TIME	NEWSWK	NEW YORKER	VILLAGE	TIMES	. YORK
1. RAIN MAN	*	*	*	*	*		*		*	*	
2. THREE FUGITIVES	<u> </u>				<b>2</b>						
3. HER ALIBI			4								
. WORKING GIRL	*	*	*	*	*	*	and the second			-	E = 1
S. BEACHES							<b>%</b>				
S. WHO'S HARRY CRUMB?				4		31					
. MISSISSIPPI BURNING	4	*	*	*	*	*	*	2	2		*
. TWINS		*					*				
DANGEROUS LIAISONS	*		*	*	*	*	*				*
. THE ACCIDENTAL TOURIST		*			*	1	*			*	*

Continued from page 3 rhythm section) and Art Blakey (trumpeter Philip Harper) and released a fine Verve album last fall; they make their area debut at Nightstage (823 Main Street, Cambridge; call 497-8200). Two old friends with complementary temperaments for balancing experiment and lyricism, guitarists Jon Damien and Bill Frisell, present a quintet featuring the voice of Dominique Eade in a concert at the Berklee Performance Center (136 Massachusetts Avenue, Boston; call 266-7455). Meanwhile, the Regattabar's new Steinway receives some welcome early-week attention from the great George Cables, who visits with a trio (unlike the Harpers and Damien/Frisell, he stays over tomorrow as well). For R-bar information, call 876-7777.

# EDNESDAY

SALMAN RUSHDIE. He won't be speaking at WordsWorth or at the Harvard Book Store Café as scheduled, because he won't be in the country. But a panel on censorship comprising members of the publishing continuity and author Stratis Haviaras will hold a discussion at 5:30 p.m. at the Brattle Theatre, 40 Brattle Street, Harvard Square, Cambridge. Call 354-5201. THEATER. Tonight's show at the Zeiterion Theatre (684 Purchase Street, New Bedford) is The Best of Mummenschanz 1969-1989, a retrospective of works by the Swiss troupe of three mimes/acrobats who have made theater a plastic art. Curtain is at 8 p.m., and tickets are \$13.50 to \$19.50. Call (508) 994-2900.

Out in Waltham, Brandeis University's Spingold Theater Arts Center presents Shakespeare's Twelfth Night as part of its Young Artist Series. The company, composed of students in the school's MFA program, hope greatness will be thrust upon them as they undertake the Bard's funny, festive tale of mistaken identities, misguided passions, duels, and practical jokes. It all opens tonight at 8 p.m. at Brandeis University, 415 South Street, Waltham. Tickets are \$8; call 736-3400

MUSIC. Another night of abundant jazz choices, with the accent on some local heroes. Bert Seager leads his excellent quintet (John McNeil is now on trumpet) at Boston College's Robsham Theatre, on campus, in Chestnut Hill. Herb Pomeroy, whose big band was the hub of the Hub local scene at one time, brings the 1989 edition to Nightstage (823 Main Street, Cambridge; call 497-8200); X-O opens. Laszlo Gardony assembles two of our finest (Mick Goodrick, Bob Moses) and two New York guests (Stomu Takeish and Dave Tronzo, the latter on slide guitar) at Ryles (212 Hampshire Street, Inman Square, Cambridge; call 876-9330); and, of course, the Fringe maintains the Wednesdaynight tradition at the Willow (699 Broadway, in Somerville; call 623-9874).

NOW AVAILABLE. Lots of noteworthy video releases this week. U2's Rattle and Hum can't boast much in the way of action - there are almost no interviews with band members, and precious little that does happen seems spontaneous. But Bono is mesmerizing on stage, and there's no denying the band's musical power. It's available this week, along with Married to the Mab. The Decline of Western Civilization, Part II, A Fish Called Wanda, and A Handful of Dust.

# HURSDAY

THEATER. Actor Spencer Trova plays ultimate Brahmin Oliver Wendell Holmes in An Evening with Dr. Holmes, a one-man show presented by Round the Corner Productions at the Performance Place, Elizabeth Peabody House, 227 Broadway, Somerville. Trova is well known for his portrayal of Jesus in The Body and the Wheel. The show runs through March 11, and tickets are \$5 to \$7; call 623-5510.

MUSIC. Soca performers rarely get farther up the East Coast than the Big Apple, but one of the leading lights of the Trinidad carnival will drop by tonight. Arrow is the originator of "Hot, Hot, Hot" (made more famous by Buster Poindexter), and that's only the tip of his flame. It's likely to be a bit hysterical for a worknight, but you can start the weekend early at Johnny D's, 17 Holland Street, Somerville. Call 776-9667.

SALON. Arnold Rampersad, author of the two-volume biography The Life of Langston Hughes, describes his writing experiences and what it was like to penetrate the literary vorld during the Harlem Renaissance. The first volume came out three years ago, to widespread accolades; the second was just published and has already garnered ositive attention. Sponsored by the MIT Writing Program, this lecture, Biography and Langston Hughes," begins tonight at 8 in MIT's Killian Hall, 160 Memorial Drive,

# **RIDAY**

THEATER. Déjà Views is a performance piece by the Dance Theatre Consort that "incorporates slides, movies, poems, music, and dance to create a sometimes serious sometimes humorous sense of déjà vu." It's at Mobius, 354 Congress Street, Boston (call 542-7416), tonight and tomorrow night. Curtain is at 8 p.m. Tickets are \$6, \$5 for students

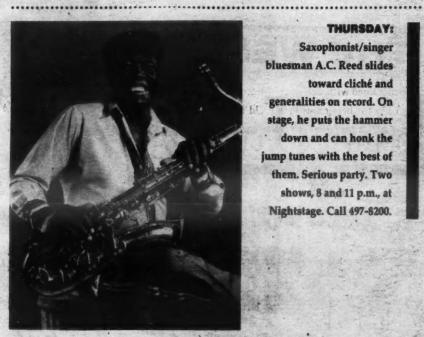
If you're shy, maybe you'd better skip Figure in Space, Teresa Venditto's latest performance/ installation piece, since audience members are encouraged to bring drawing materials. The production deals with "the practice of political and media whitewashing in an art class, where students are instructed to distort/disappear politically provocative work." It's free and it's at the Museum School Auditorium, 320 the Fenway, Boston, tonight and tomorrow at 8 p.m. Call 482-9678.

The Newbury Street Theatre opens its 14th season with Vanish like a Summer Tantrum, a new play by the theater's resident playwright, Lydia Sargent. This "femin adventure for nine women" is about a group of women reminiscing about their first forays into revolution. Tonight's preview performance is free (hereafter, tickets are \$6) and starts at 8 p.m. at the Newbury Street Theatre, 565 Boylston Street, Boston; call 262-7779.

(Bob Blumenthal, Carolyn Clay, Sally Cragin, Robin Dougherty, Owen Gleiberman, Paul D. Lehrman, Milo Miles, Bob Sullivan, and Charles Taylor helped out this



THURSDAY: Willy DeVille, who performs at the Paradise with a band as Mink DeVille, has been up and down and through the mill in his more-than-12-year career. His smoky tenor and fascination with hip-gangster poise have gotten him underrated as a punk rebel, overrated as a white soul singer, and written off too soon too many times. He's back in town, and if nothing else, that proves he's in this for the long haul, for real. Call 254-2052.



THURSDAY: Saxophonist/singer bluesman A.C. Reed slides toward cliché and generalities on record. On stage, he puts the hammer down and can honk the jump tunes with the best of them. Serious party. Two shows, 8 and 11 p.m., at Nightstage. Call 497-8200.



FRIDAY THE 24TH: Whether viewed as a breakthrough gay movie or a reactionary throwback, La Cage aux folles remains a pretty irresistible farce -Michel Serrault's mincing drag queen Albin, in particular, more than makes up for in charm what he lacks in political correctness. The 1979 art-house smash shows tonight through Sunday at the French Library. Call 266-4351.

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# FUTURE

Princess Tam-Tam and Zouzou, two films starring dancer and cabaret sensation of the '20s and '30s Josephine Baker, will run at the Brattle Theatre from March 3 through March 9. Baker's uninhibited sexuality captivated audiences in Europe, South America, and the United States and for good reason — nobody ever wore a banana skirt like the "ebony Venus." Call 876-6837.





Wild Women Don't Have the Blues, a one-hour PBS special airing February 27 at 11 p.m., recounts the heyday of Bessie Smith (in photo), Ma Rainey, Ida Cox, Alberta Hunter, Mamie Smith, and other legendary women performers who were the first to blend country blues and theatrical vaudeville in the '20s.

Keyboardist, singer, and former violin player on the Velvet Underground's desolation row, John Cale has been wandering in the wilderness without a steady record deal for some years now. His angular art punk combined with sick-soul-of-Europe classicism doesn't fit in any better now than it did 10 or 20 years ago; but since he has failed to become enshrined as a venerable rebel, he's no doubt more bitter than ever and ready to spew unrecorded vitriol over all who come to hear at Nightstage on March 4. Call 497-8200.



# NEXT WEEKEND

# When worlds collide

erry Allen is a natural storyteller. The tale is oblique but epic in the diverse sculptural objects of his Youth in Asia series, which cumulatively tells the tragic story of how American boys were plucked out of their hometowns and sent off to Southeast Asia to kill commie gooks. But in his songs, the stories are specific — homely, even. When you first hear them, they may remind you of the stories of Raymond Carver or Bobbie Ann Mason, about the quiet desperation in which Americans live.

Terry Allen is a visual artist, country-and-Western singer, and songwriter. When you consider that painter David Hockney causes consternation when he wants to take photographs, you can imagine the categorization problem Allen creates. No surprise, then, that he's turning up at an art school: that's where you expect the unclassifiable. The Museum School is playing host to him as both artist and singer. New works from the Youth in Asia series are included in "Heroics Recast," an exhibition that's already opened at the Grossman Gallery of the Museum School. And next week he will sing his songs, accompanying himself on the piano.

Allen's work shows the kind of old-fashioned American faith in the people that's been lost in most contemporary art, but he's not a sentimentalist. He reports the bad with the good. "High Plain Jamboree," for example, is about a bar girl and a family man who spend time in a honky-tonk roadhouse "making jukebox memories" whenever he and his wife have trouble. Allen's "Lubbock Woman" is "sittin' in the front room just watchin' the TV, paintin' her nails red in a black negligee. She's just teased up

her wig and painted her eyelids blue. She's out to win, but she's destined to lose." Why? "Too much rouge, too much booze, too many movie magazines." Who is she? "She's 40, and lonely, and raw, and raunchy." But why do we care about her? "She has a good heart." These characters — tragic, lost, bored, and banal—all have good hearts.

I asked Allen how he reconciles his two creative outlets. He said he doesn't. "People always ask me, 'What kind of artist are you?', and my mind goes blank. I don't really know. Specialization is other people's problem. It's no big deal for me. They feed off each other. If I'm making a physically tedious object, maybe I'll go play the piano. Often the music will generate visual images I'll use later on. I do try to choose materials that go best with particular ideas." He considers himself lucky. "There are so many worlds. People restrict themselves. In making art, making music, I'm able to inhabit different worlds."

However, Allen does combine his two worlds in a few of his most sardonic songs. In "Truckload of Art," he reports on a group of "artists and painters and sculptors and musicians and poets and writers and actors and dancers and architects" from New York City who feel superior to everyone else. So they send off to the West Coast, like an unwanted care package, a truckload of "the most significant piles and influential heaps of artwork to ever be assembled in modern times." Of course this art ark goes off the road and its load goes up in smoke. But Allen told me he won't sing "Truckload of Art" at the Museum School; it gets so many requests, he's sick of it. Maybe he'll sing "The Art Mob" instead. "You better look good, you better act right, 'cause the art mob's out tonight."

Terry Allen appears at the Museum School on February 27 at 5:30 p.m. For information call 267-6100, extension 718.

- David Bonetti

# STATE OF THE ART

Nightclubbing

et another nightclub is opening. Its name: One Necco Place. Necco is the latest project of Harry Booras's Entertainment Network, which runs the Channel. Located off Necco Street, hard by the Channel, the club is situated in the center of the Fort Point artists' colony. Necco is unlike its cavernous cousin - an intimate concert space that holds about 250. Its 120-square-foot stage is equipped with high-quality lighting and sound. And unlike the rockoriented Channel, Necco will feature jazz, blues, R&B, reggae, folk, and alternative music. The potables will also be of a different genre. According to the management, imported beer, brandies, champagne, and wine, as well as a wide variety of nonalcoholic beverages (including espresso and cappuccino), will be offered. The Robin Lane Duo and the Yes Brazil Band will play for the private opening party. Errol Strength will be on stage when the doors open to the public, on Thursday the 23rd. Subsequent nights will feature the Motor City Rhythm Kings, Screaming Coyotes, the Dewey Redman Trio, and Ed's Redeeming Qualities

On Wednesday the 22nd, Channel 25's Dance Jam (produced by the Entertainment Network) will be taping a special party at Citi to celebrate the Grammys.

Action, meanwhile, continues to percolate at the Lyons brothers' Citi/Axis complex. DJ Wiley LaMay who usually spins at Gallery DV8, upstairs at Axis, is bringing his avantgarde sensibility to the mainstream. He will be DJ-ing at Citi on Friday night from now on.

But don't be fooled. Citi/Axis isn't going sissy. At least not if last week's Born To Be Wild party was any indication. Sponsored by the hair salon of the same name, the party featured a rock ballet set to music by Guns n' Roses and models decked out in motorcycle and scuba wear. The motif, explained clubster Amber Clapp, is "sex and sport."

It does indeed appear that sex is back on the club scene. You can mark its return with the Details party at Citi on Thanksgiving eve last year. Two weeks after that affair, the Village Voice coincidentally - or perhaps presciently - headlined its front page CLUBLUST: THE DOWNTOWN SEX SCENE MAKES A COMEBACK. Although things may not be as steamy here in Boston as Michael Musto says they are in New York, there are signs of stirring. DV8 is soon unveiling a new multi-media exhibition by John Dellarocca. Entitled "Flesh and Bones," the show will feature video. photography, paintings, silkscreens, and sculpture. The idea, organizers say, is to be "sensuous and erotic."

A new cabaret complex is in the works, this time for the North End. To be called the Theatre Lobby at Hanover Street, the club will be booked by Andrew Dougherty, manager of Barrence Whitfield and the Savages.

Savages. Wand A Handful of Pust



Parmigianino, The Lovers (circa 1528)

"ITALIAN ETCHERS OF THE RE-NAISSANCE AND BAROQUE." Organized by the Museum of Fine Arts and curated by Sue Welsh Reed and Richard Wallace. At the MFA until

n 1650 Pietro Testa threw himself in the Tiber and drowned. The despondency that led to his suicide was caused, it was said, by his lack of success as a painter. Indeed, whereas as a youth he customarily failed to receive mural commissions, at the time of his death he was no longer even being considered for

Testa should have been patient, how-ever, and taken the long view. Today, 339 years after his death, he is receiving his first retrospective. "Pietro Testa (1612-1650): Prints and Drawings" includes all 38 prints he is known to have made, five of his paintings, and many

preparatory drawings.

This long-delayed recognition isn't going to shake up the ranks of the old masters. In no way is this a rediscovery of a lost Caravaggio. Testa's limited life's work is mediocre; you may well wonder why anyone would put such effort into exhuming a reputation that seems so justly buried.

Certainly Testa gets better than he deserves. His champion, Elizabeth Cropper of Johns Hopkins, does an impecable job of presenting his work for reevaluation. And the exhibition and the catalogue raisonné (the size of a telephone book) that accompanies it could

erve as models for similar projects.

Don't get me wrong. The Testa show offers refined pleasures to anyone who cares about the refinements of 17th-century drawing. Testa devoted himself to etching, the print technique that most closely captures the spontaneity of drawing, and he was called, during his lifetime, "the exquisite draftsman from

The problem is, his work is too exquisite, too refined. You might say it lacks blood or guts, but that's also a problem. In the religious and mythological allegories he favored, there's all too much blood and guts, so that there developed a discrepancy between the gory subjects and the style he chose to depict them. As was common to his age, Testa aspired to philosophy in his art, and his prints grow increasingly preachy as his painting career falters. His late works become absolutely priggish. Testa wasn't the first or last artist to combine a harsh morality with sadism.

In the early Three Lucchese Saints Interceding with the Virgin for the Victims of the Plague, Testa's elegant line finds delight in delineating the hideous effects of the plague, though perhaps he goes a step too far by picturing a putto holding his nose against the stench of the rotting bodies. In the painting An Allegory of the Massacre of the Innocents, Testa focuses the drama on a single executioner in the process of slashing a baby, the decapitated head of its sibling a sign of its fate. Meanwhile its hysterical In the early Three Lucchese Saints sign of its fate. Meanwhile its hysterical mother spurts milk from her breasts as the soldier tramples her in his frenzied

On the other hand, there's I Find On the other hand, there's I Find Delight Only in Learning, in which the noble-minded artist represents himself turning his back on graphically rendered orgies of the flesh to face the bust of Minerva, Goddess of Wisdom. It has to be noted, however, that his gaze lingers a moment over the full buttocks of a

naughty, Caravaggio-esque satyr.

Testa's prints are for the most part overworked machines in which the spontaneity of his ideas gets stifled. His contemporary Rembrandt made 280 prints, for which only 15 working drawings survive. There exist up to eight drawings for each of Testa's 38 prints, and whatever life his work possesses is in those drawings. The two most exciting works here are a dynamic red chalk study of Apollo and a terrifying black chalk portrait study for Charon. In final - Apollo in an allegory of the seasons, Charon in the painting Aeneas on the Bank of the River Styx - their vitality is extinguished.

Poor Testa! He has to wait almost 350

years for his retrospective at the Sackler, and what does the MFA do? It mounts Italian Etchers of the Renaissance and Baroque, an exhibition that makes it clear



Federico Barocci, Madonna and Child in the Clouds (circa 1581)

# Crown prints of Italy

Plus Testa-mony at the Sackler

by David Bonetti



Pietro Testa, Presentation of the Virgin in the Temple

who the real stars are. Among these are familiar names, like Parmigianino and Annibale Carracci, and some little known ones — for instance, Giuseppe Caletti, with his image of a rustic David carrying off the head of a truly gigantic

Actually, the real star of the show is the MFA Department of Prints, Drawings, and Photographs, which this season is largely responsible not just for the superb Goya extravaganza (organized by curator emeritus Eleanor Sayre) but for this groundbreaking exhibition. There are more than 150 works — etchings, drawings, and illustrated books — on view, and some require close attention.

You may want to make several visits.

Italian etchings of the period — some of them by the most famous artists — are little known even to specialists. Yet the range of subject matter is astonishing. There are the expected religious subjects: Madonnas, Crucifixions, St. Jeromes, Annunciations, Transfigurations. After all, the early part of the era coincided with the Counter-Reformation.

But there is a wide variety of secular subjects as well: views of Rome for tourists to take home as souvenirs; landscapes; portraits; an engineering book showing the lowering of the obelisk behind the Vatican for moving; a drawing manual and a page by Jusepe de Ribera of studies of ears; depictions of festivals, pageants, weddings, and funerals at the Medici Court; a curious series of *Bizarrie* that Chirico would have loved; hunt scenes; and of course the mythological tales still popular after a millennium and a half of Christianity. The etchings also reveal the stylistic changes of the period, from the angular linearity of Mannerism to the more tonal, painterly, and architectonic forms of the

It's hard to choose highlights from so many masterworks, but here goes.
Federico Barocci (1535-1612) made only four prints, all of which are included here. His painting is too saccharine for my taste, but his etchings are something else. Barocci's Annunciation makes evident the outpouring of love between Mary and the Archangel Gabriel that is curiously absent from most depictions of the scene. Still, a cat lies curled asleep in the foreground, the mystical union it witnesses inconsequential to its animal kingdom.

Annibale Carracci (1560-1609) headed the Bolognese Academy that codified the ideals of the High Renaissance. He's often vulgarly portrayed as the con-servative villain of the time. Yet his best

works are profoundly humane.

His Holy Family balances idealism with realism. Mary and Joseph are at home: Joseph is sitting on the window ledge, reading a large volume. Mary tends the infants Christ and St. John. Light fills the space: not the divine light of Barocci's print, but the light of the natural world. Mary's wistful look suggests she knows her son's fate. Yet only the halo over her head tells us this is the holy family, not a Bolognese family on its day of rest.

Neapolitan Salvador Rosa (1615-1673) was an 18th-century favorite for his romantic lifestyle. An outsider in Rome, he painted on speculation; but he was a master etcher. The Rescue of the Infant Oedipus marks the moment when a shepherd cuts down from a tree the infant, who had been abandoned because of the prophecy he would kill his father and marry his mother. This is a large print; the shepherd and Oedipus are small figures in a wild, romantic setting. The emotional subject here is the tree. Large, ancient, ravaged, it twists and

turns as it rises out of the earth, shaking its leaf-laden branches in the wind.

Jacques Callot (1592-1635), a Frenchman, was printmaker at the Court of Cosimo II de' Medici. His Temptation of St. Anthony is a marvel of the sort we call Boschian. The hermit saint (find him in this cast of thousands and you win a gold star) is tormented by the demons of an overworked imagination. This is a true technical tour de force, and you don't have to understand the etching process to realize that Callot has done just about everything the medium al-

A final word. The exhibition and its catalogue were sponsored by Fabriano Paper Mill, one of the world's most esteemed paper makers. The catalogue, itself a monument to contemporary scholarship, is printed on paper from Fabriano, and it's one of the most beautiful books you'll see published by a

# Blessed be the guys that bind

# Joe Turner's Come and Gone goes well at Trinity

by Carolyn Clay

JOE TURNER'S COME AND GONE, by August Wilson. Directed by Israel Hicks. Scenery designed by Robert D. Soule. Lighting by Michael Gianniti. Costumes by Bill Lane. With Lawrence James, Barbara Meek, Ed Hall, David Kennett, Allen Oliver, Michael Rogers, Danielle Davis or Tamyah Ward, Viola Davis, Shawn Lee or Mark Roderick, Stella Reed, and Lorey Hayes. At Trinity Repertory Company, Providence, Rhode Island, through March 26.

n Joe Turner's Come and Gone, playwright August Wilson seeks to bind the African American to his "song" - and that's not just whistling Dixie. This, the best so far of Wilson's cycle depicting the black experience in 20th-century America, is set in a Pittsburgh boarding house in 1911 warm, stolid structure behind which the smokestacks of industry belch and sput-ter. Inside, landlords Seth and Bertha Holly dispense hot biscuits and cold comfort to a migratory assemblage whose roots have been either severed or denied. The other characters, making wobbly or transient connections, are like the proverbial ships in the night - over all of whom, as Jesse Jackson would point out, looms the shadow of the slave ship, and in its wake cultures obliterated from the mind but still pulsing in the blood. The "song" of these selves stretches back beyond Walt Whitman and across the water.

Wilson, a poet before he was a dramatist (and married, like Langston Hughes, to the blues tradition), tries in his plays to meld realism and mysticism. In Joe Turner's Come and Gone, which takes its germ as well as its title from a mournful Memphis ditty about the infamous turn-of-the-century indenturer, he succeeds in a way that Maxwell Anderson never did. Admittedly, the boarding-house drama takes a back seat only to the barroom drama and the stranded-strangers dramas as a structural convenience. But Wilson makes of his inn less a hack dramatist's tool than a way station on some ritual journey of the race. Bertha Holly's country kitchen with its communal table, floating before a

bleak urban slumscape, isn't just a setting; it's a symbol.

Presiding over the table, supposedly, is landlord Seth, a Northern black whose freeman daddy left him the house — and who will look no further back than a single generation, for fear history might threaten his middle-class fieldom. But the spiritual head of the house is Bynum Walker, a "conjure man" who heals with roots and performs pigeon sacrifices in the yard. Sort of a Yoruba king of the road who has at last come to roost, Bynum has, as he puts it, the "binding song"; his job is to join people, to one another, their roots, their fates.

The garrulous Bynum also has a strange tale to tell, to anyone who'll listen. He is looking for a "shiny man" he once encountered on the road, a glisten-

# Theater

ing, bloody-handed black Jesus who took him to the ocean's edge. There, at once discovering his ancestry and his destiny, he had a vision, the contents of which he quakes to reveal. Bynum's dream is the key to Joe Turner's healing theme, and Ed Hall's performance in the role—which he reprises at Trinity Rep, having tested it at Yale Rep, at Boston's Huntington Theatre, and on Broadway— is the key to its grandeur.

Hall's Bynum, his country-preacher incantations modulated by folksiness, his baggy old clothes decorated by prayer beads and a weedy Doutonnière, is like Walter Brennan as shaman. His advice to a young, guitar-strumming hustler about Woman as a spiritual necessity rather than a sexual convenience leavens wisdom with homespun pomposity. Even his first-act-finale rite of exorcism has a little flour on it, so that Wilson's spiritual motifs and oratorical poetry never outgrow the kitchen and beg for a church. Unaided in this instance by the unforgettable Delroy Lindo, who inhabited the pivotal role of Harold Loomis in the original production, Hall spryly shoulders and carries the play.

Harold Loomis is the mysterious figure who shows up on the boarding-house

doorstep with a little girl in tow and the black man's burden - along with a ever-present overcoat, even though it's August — on his back. Like most of the other boarders, he has come up from the South, and like most of them, he's looking for something. The difference is that he knows what it is. Loomis, as Bynum intuits, is one of Joe Turner's men; "catched" in 1901 and illegally held for seven years of cotton picking, he is searching for the wife who disappeared during his internment. So sinister an enigma is Loomis that you think he means to do her harm. (He claims to be a deacon in the church, to which Seth replies, "I'd sure like to see the preacher.") As it turns out, the missing wife is less his harbor than a necessary roadmark to the future. He needs to see her face, he finally explains, in order to have "someplace to start from." Indeed, her 11th-hour presence does prove a catalyst, putting Loomis back in touch with the wrenching, agnostic song Joe Turner both inspired and "stole" from him.

Among other things, Joe Turner is an indictment of Pentecostal Christianity, with its doctrines of fundamentalism and forgiving the unforgivable. "Why God got to be bigger than me?", Loomis wonders, in the end rejecting the "blood of the Lamb" in favor of his own - and becoming, in the process, Bynum's longsought "shiny man." It is Wilson's belief the African American must reach back beyond assimilationism to the rich, bitter heritage of his forefathers; as he makes clear in The Piano Lesson, the playwright puts credence in ghosts, both literal and figurative. Here Bynum and Loomis share a vision — rather obviously rooted in the journey from Africa to slavery - of bones walking across the water, sinking under, and then washing up on shore, miraculously enveloped in black flesh.

At Trinity, where Joe Turner has been directed by Israel Hicks with one eye on the operatic and the other on the sink, the play's earthy, realistic detail stays right in the front seat (albeit the passenger one) with its mysticism. The wonderful Barbara Meek, as chicken-frying, Juba-dancing Bertha Holly, and Law-

rence James, as her propriety-conscious craftsman husband Seth, see to that, with Meek dispensing so many grits and biscuits that spiritual nourishment seems like mere dessert. James is both blowhard funny (gloweringly giving Loomis, who he thinks is crazy, a day-by-day countdown to eviction) and, in his futile attempt at succeeding according to white man's rules, quite touching. A strong actor, he probably should have played Harold Loomis, the weak link in this otherwise Joe Turner-worthy chain of a production.

As Loomis, Michael Rogers is suspicious all right; he lurks about like Lurch, all shifty-eyed, and looking like a man about to jump out of his skin and pounce on someone. But this is not the man Harold Loomis is; it's the one Seth Holly sees. Whereas the much larger Delroy Lindo brought a sorrowful, near-tragic presence to Loomis (and' was frightening in his otherworldly paroxysms), Rogers is a surly, make-my-day lightweight. And he has an exotic sing-songy accent that suggests less than a speaking acquaintance with Memphis. There is, however, something a bit dangerous about him, and he makes it pay off in the play's final, purgative scene.

Among the other actors, few of them Trinity regulars, Boston's Allen Oliver is cheekily appealing as young Jeremy Furlow, an innocent abroad (and sometimes at sea) in his own land; and Viola Dayis, who has in her face some of Alfre Woodard's chiseled sweetness, gives a strong, quiet performance as Mattie Campbell, one of the women dispensing sexuality but looking for permanence. Stella Reed is Mattie's formidable rival, the heavily becleavaged I-don't-do-windows Molly Cunningham. And David Kennett, as stubbly junk salesman and 'people finder" Rutherford Selig, gives one of his most casually chilling whitetrash performances. Friendly and prag-matic, Selig explains that his family have been rounding up "Negres" for years; first they found them for slave owners, and now they find them for one another.

Well, Wilson implies, somebody has to. In Joe Turner's Come and Gone, he makes Alex Haley's journey not as a detective but as a dramatic poet. The play stands as a moving tribute to the rootlessness of black life early in this century and as a conjuration of spiritual connective tissue. For Harold Loomis, Joe Turner may have come and gone, leaving him in possession of his instrument yet tone-deaf to his song. But as theater, Joe Turner is here to stay.



Barbara Meek, David Kennett, Ed Hall: the "song" of these selves stretches back beyond Walt Whitman and across the water. and your grown left than

# Talk-show circuit

# Broadcast Live! and Mark Twain

by Paul Clements

B elieve me, television just ain't no good. It skews our world vision and muddies the line between fantasy and reality. It turns healthy young minds into melting gelatin. It causes cataracts and probably makes us sterile. I'm telling you, America's riding first-class on the express train to Hades, and TV is our leering, malevolent conductor.

Of course you've heard that before. From Paddy Chayefsky to Allan Bloom,

# Aisle hopping

the tube has suffered enough swipes by intellectuals and artists to ruin any hope of its finding an impartial jury. And in *The Broadcast Live! Show* (at Mobius, closed), a multimedia assault by video/performance artist T.W. Li, we get more testimony for the prosecution. Li's curveball is to make his theater audience do double duty as a studio audience attending a live TV show. In this guise, we are prodded, pampered, and cuecarded into accepting the inevitability of his perspective.

Produced and directed by Li and



The Broadcast Live! Show: it's too much, but at least it's the right stuff.

written by Li, Julia Wilkes, and the single-named Clyde, Broadcast Live! digs at the local news, game shows, talk shows, and commercials that saturate our lives. The satire's a bit obvious in content and sophomoric in execution. But Broadcast Live! works when it appropriates TV's sensual overkill and takes it one step farther. The production, produced and inhabited by "thousands," is a

rococo dreamscape, a feast of palpable textures. Li barrages us with silk suits, kitchen utensils, video cams, human flesh, wigs, confetti, and Christmas lights. At its best, it's too much, but of the right stuff.

The didactics kick in early, when the crowd is shuffled into a narrow hallway to the audio accompaniment of mooing cows. When the "show" starts, we are

informed that a lucky audience member will be flown to California to star in his or her very own tabloid TV show. The cue cards insist we GET REALLY EXCITED and BE AMAZED. Our dinner-jacketed host Clyde — Jerry Mathers as '80 lounge lizard — offers hosannas to an ominous corporate sponsor that makes gas-mask replacement cartridges and nuclear-Continued on page 18

# Blood of the poets

Not About Heroes like Sassoon and Owen

by Bill Mark

NOT ABOUT HEROES, by Stephen MacDonald. Directed by Spiro Veloudos. Music and sound by Alan Laing. Set designed by Peggy K. Miller. Costumes by Kathleen P. Brown. Visual effects by James B. Hill. With Steve McConnell and David Fox. At the Lyric Stage, Wednesdays through Sundays through March 12.

A title like Not About Heroes practically clubs you over the head with its ironic implications. Chances are good that the play will offer nothing but valiant souls to cheer about

And sure enough, Stephen Mac-Donald's literate-but-static re-creation of the affectionate relationship between two of England's greatest World War I poets, Siegfried Sassoon and Wilfred Owen, is no portrait of two versifying cowards skulking along the Sonne. The bravado isn't of the Rambo variety: sensitive wordsmiths exchanging their quills for bayonets, racing to the trenches, and dispatching a platoon of Huns. MacDonald is after a subtler kind of heroism, his combat writers weighing their abhorrence of the waste of human life against the demands of their country, their consciences, and their verse, Down in the trenches poets die for their art.

So the playwright demands courage not only from his war poets but from his two-man cast. Without a pair of bravura performances to support the fragile historical drama, Not About Heroes bites the footlights. Since Owen and Sassoon met only twice, the actors have to juice up the sophisticated talkfest, which is made up of snatches of letters, verse, and reminiscence.

The superb performances by Nicholas Pennell as Sassoon and Henry Czerny as Owen in Canada's Stratford Festival production turned Not About Heroes into an affecting anti-war drama, a lyrical tale that sang sweetly and movingly of arms and the penmen. Alas, the Lyric's stolid duo of Steve McConnell and David Fox deliver the language but none of the pathos. The production becomes a glorified poetry reading punctuated by "grand" gestures (especially by McConnell) that sweep away the bits of

humanity and humility MacDonald has tried so hard to eke out of his characters' literary leavings.

The play opens in 1918 with Sassoon, already an established poet who has been decorated for bravery, stuck in a war hospital in Edinburgh. He's been sent there because he published a protest against the "evil and unjust" conduct of the war; the idea is to undermine his protest by raising doubts as to his sanity. In hospital he meets the native, fledgling poet Wilfred Owen, who after four months in France is suffering from

shellshock and questioning his nerve.

The cranky, stiff-upper-lipped Sassoon dismisses Owen's innocent hero worship but not his incipient genius. Under Sassoon's alternately gruff and tender tutelage, the eager apprentice soon becomes a master. The elder author then arranges for his friend's poetry to be published and for him to make the right connections in London. But the writers love of the Muse — one of the best scenes has Sassoon making suggestions in the wording of one of Owen's greatest poems, "Anthem for a Doomed Youth" — dwarfs the affection they show to each other. The male bonding is as dry as beef jerky, with Owen a pup frisking around a stoic old bloodhound who grows mistyeyed when the youngster's out of sight.

Both writers are repulsed and fascinated by the war — still entranced by traditional beliefs in duty and manhood, they can't stay away from the front. Sassoon is wounded in the head after he leaves the hospital; Owen, to prove to himself that he's not a coward (and live up to Sassoon's example), meets his death a week before the Armistice is signed. In this way MacDonald manages to push an anti-war theme without raising the specter of cowardice — no one in the audience is going to think Sassoon and Owen are sissies.

Under the rub-a-dub direction of Spiro Veloudos, the Lyric production rinses out many of the subtle tinctures in the Sassoon/Owen friendship. The play's homo-erotic undercurrents are overlooked (Fox blasts out of McConnell's farewell embrace), along with its hints at Continued on page 21



Julius Lester: peeling the folklore back to its essential core

# Song of the South Who reframed Brer Rabbit?

by Ketura Persellin

n February 19, when Julius Lester appears, "in concert," his instruments will be Brer Rabbit and the gang — Brer Turtle, Brer Buzzard, Brer Fox, among others. He will be telling folk stories he has rewritten — stories, as he nuts it, "from the largest single body of black folktales that we have." (The performance, under the auspices of Storytellers in Concert, is at the First Church Congregational in Cambridge at 7:30 p.m.)

The adventures of Brer Fox, Brer Possum, Brer Wolf, and their critter come less whose exact origins are unknown collected recorded

about a hundred years ago by Joel Chandler Harris, a white Southerner. In the process, the tales — in which, for example, "Mr. Fox Is 'Outdone' by Mr. Buzzard" and "Mr. Wolf Tackles Old Man Tarrypin" — were put in the mouth of a freed slave named Uncle Remus who speaks to his audience, a little white boy perched on his knee, in dialect. The 10 volumes Harris eventually published, says Lester, "probably make up the most accurate record we have of black speech at that time."

But 19th-century storyteller Uncle Remus has, in the 20th century, come to be

# Faith healing

# James Woods is a True Believer again

by Owen Gleiberman



James Woods with Tony Haney and Graham Beckel: his assaultive intelligence becomes a treat for the audience.

TRUE BELIEVER. Directed by Joseph Ruben. Written by Wesley Strick. With James Woods, Robert Downey Jr., Yuji Okumoto, Margaret Colin, and Kurtwood Smith. A Columbia release. At the Charles and the Circle and in the suburbs.

I ollywood used to be able to turn out zesty, engrossing little thrillers that were the definition of a good night out. Now, we're lucky if we get two or three a year. True Believer is one, and this has been such a dead month at the movies that I came out grateful for its verve, its fast-break wit, its pungent performances. Eddie Dodd (James Woods) is a New York defense lawyer who made a name for himself in the late '60s and early '70s by taking on civil-liberties cases. Passionate, "caring," and as tricky as a good lawyer needs to be, he was the young Perry Mason of the counterculture. Now the activist market has run dry, and he's become a burn-out by default.

In court, Eddie still shows traces of his old flamboyant, moralistic style. His new specialty, though, is defending mid-level drug dealers. He gets them off on technicalities — not by pretending they aren't dealing, but by demonstrating illegal entrapment, etc. He's still using "the system" against itself, only now his clients are scum. You could call Eddie a sell-out, except that he doesn't make much money. That's why he's such a sad case. On some level, he doesn't want to cash in. He feels so guilty for having lost his idealism that he punishes himself by

remaining in economic purgatory; his shabby office and shabby clients are proof of his integrity — and they're pretty thin proof at that. True Believer (surprise!) is about how Eddie comes alive again by taking on a case that sparks his outrage. It's about how he finally burns off the guilt.

A young Korean man, Shu Kai Kim (Yuji Okumoto), is in prison for a crime he may not have committed — the murder of a Chinese youth-gang member seven years ago in Chinatown. Now he has killed a fellow inmate, a crazed neo-Nazi, and his mother begs Eddie to take the case. Eddie, spurred on by his new, fresh-out-of-law-school clerk (Robert Downey Jr.), who idolizes him for his civil-liberties work, begins to see that the Korean may have been railroaded in the first place. He decides to re-open the original case.

True Believer reworks a lot of conventional courtroom-thriller tricks. Its story of a once-proud, now-jaded attorney redeemed by a down-and-out client is highly reminiscent of The Verdict and Suspect, and the film features all the usual red herrings and the usual corruption in high places. (How could the corruption be in low places? Eddie Dodd has nowhere to look but up.)

The fun of the movie is in how clever the reworking is. The screenwriter, Wesley Strick, a former rock critic for Creem and Rolling Stone (this is his first script to be produced), comes up with the sort of light-fingered cynical banter that keeps a thriller hopping. In this era of non-written high-concept movies, Strick's edgy, up-to-the-minute dialogue is a joy to listen to, and the actors relish it. And director Joseph Ruben gives the movie pace and soul. Ruben, who hooks you from the dreamy, quasi-avant-garde opening shots (slow-motion footage of the Chinatown murder), has a rare gift for bringing out actors in even the tiniest roles. There isn't a performer here who doesn't make a mark — and James Woods, who's been stuck in too many half-baked projects, gives his juiciest performance since Salvador.

Wearing his hair in a visual oxymoron (a graying pony tail), Woods has a slightly depraved, rotting-hippie aurahere, and he's certainly convincing as a burn-out. Yet this may be the most sheerly likable he's ever been. Woods can do furious psychos, but he's always put an instinctive comic spin on his lines, and his toothy, face-splitting smile offers glimmers of friendliness. He's also one of the few actors who's utterly incapable of playing someone foolish or gullible (he's simply too smart for it). Yet Woods, a major talent, has never quite had the ease of a star — the sort of ease Jack Nicholson, even at his most hostile, has had.

Here, he relaxes a bit, and his assaultive intelligence becomes a treat for the audience. Puffing on a joint behind his office door, his Eddie Dodd is an acrid wheeler-dealer with a mellow, generous center. He's struggling to be cold and pragmatic, but he can't quite shed his counterculture skin. In writing the screenplay, Strick clearly copped a page or two from Salvador — the whole

notion of James Woods as a former idealist searching for redemption. This character isn't as emotionally rich (or as romantic) as Richard Boyle was; he lacks both the fractious, speed-freak intensity and the depth of desperation. But Woods has been given several scenes that echo his great Catholic-confessional monologue in the earlier film, and he brings them a righteous, edge-of-tears quality that recalls the young Richard Widmark at his most impassioned. Staring at Shu Kai Kim from across a prison phone, Eddie sees that the young Korean, too, is an innocent who's been corroded by circumstance. He identifies with him; he takes the case to save them both.

Robert Downey Jr. underplays his own quick-wittedness, and the modesty becomes him. He supports Woods's performance the way Emilio Estevez supported Richard Dreyfuss's in Stakeout. There's a central irony to the premise: the junior lawyer, with his \$30 haircut and preppie manners, has to convince the scruffy, long-haired ex-crusader that the law is still a noble profession. Downey's Roger is infatuated with the impassioned '60s, yet in his style and temperament, he has the ironic, teched-out precision of the

## Film

'80s. The actors turn their buddy-buddy bickering into a sly dialogue between '60s heat and '80s cool, even if the film's decade-versus-decade dynamic is finally a little freeze-dried. It's a good idea that never quite becomes more than a conceit.

As Shu Kai Kim, Yuji Okumoto works wonders with a nearly wordless role. The character has been so victimized that we could easily be bullied into feeling sorry for him, yet Okumoto, through his furious, placid stare, suggests that the seven years in prison have given Kim a treacherous knowledge that's slowly killing him from the inside. This is no noble innocent: Kim's soul is going down the tubes, and his not fighting it is his form of defiance.

The film has one other terrific performance. As Robert Reynard, the wily prosecutor who put Kim behind bars, Kurtwood Smith steals just about every scene he's in. Smith, who played the cackling criminal mastermind in Robo-Cop, is like Jack Nicholson with fewer demons and a higher hairline. His eyebrows bear down with laser-like will, and he does something very canny: he makes this cutthroat, Reagan-era prosecutor an ethical pragmatist, a man who believes passionately that he's acting for the greater good. His face-offs with Woods (who brings his own complex moral baggage into the equation) are the highlights of the film.

I don't want to give much of the plot away, but suffice to say that Ruben keeps the roller coaster flying. There's a terrific, scary scene involving a family of white supremacists, and the flashbacks - shot, like the opening murder, in grainy blackand-white - have a hallucinatory immediacy. In its tight, genre-movie way, True Believer unveils a conspiracy as multi-faceted as the real-life one in The Thin Blue Line. The movie is about how railroading someone isn't just a matter of issuing a single bureaucratic order. There are motives — and tricky logistical factors — at every level. That the film feels less imaginative than it might have 10 years ago reflects how much corruption we now accept without a twinge.

# **Trailers COUSINS**

ean-Charles Tacchiella's 1976 Cousin, Cousine was a meant-to-berobust romp about a wrinkle-free adulterous attair the right man finds the right woman, each wriggles out of a mismatched marriage, and no one suffers much for it. The picture was an art-house hit, but its mixture of artificial earthiness and Continental polish made me cringe, and so did its queasily selfcongratulatory stand on bourgeois morality (which it was actually an example of). Cousins, the newest in the boom of American remakes of French comedies, is the Hollywood reincarnation of Cousin, Cousine, and it's even worse than the original - it doesn't have Marie-France Pisier (who provided at least a temporary

This version, directed by Joel Schumacher, features Ted Danson, and

Isabella Rossellini as the cousins-by-marriage (they meet at the wedding of her mother and his uncle) who become attracted to each other when their respective spouses (Sean Young and William Petersen) indulge in a brief fling. It's hard to imagine Danson and Rossellini as a couple, but since they're playing fake characters, you don't really have to: it might just as well be their clothes — Danson's two-tone shoes and ice-cream suits (he's a dapper free spirit) and Rossellini's dumpily wholesome white skirts and sunbonnets (she's a mother, and committed to things) — that mate.

The moving also features bland Raiden.

The movie also features Lloyd Bridges (as Danson's dad) and George Coe and Norma Aleandro (in a curled hair-do that threatens to crawl right off her skull), but they don't make much of an impression, either. Sean Young, does, though. Since I saw her in No Way Out, I've been convinced Young is the worst American actress since the heyday of Ali MacGraw, but in Cousins I became fixated on that



Ted and Isabella: it might as well be their clothes that mate.



The repertory theaters have been dropping like Friday the 13th supporting players.

# Keeping a good rep

# Boston tries to maintain its moviegoing options

Y'know, there's no such thing as movie theatres anymore, just concrete bunkers at the end of the mall.

- Handwritten sign inside the Somerville Theatre.

hances are, those words will end up in some garbage bin soon after December 31, when the current Somerville Theatre management loses its truncated lease and surrenders the building to Chatham Light Realty Corporation of Cambridge.

Then again, "Chances are" doesn't mean much these days. Just ask the Coolidge Corner Moviehouse supporters, who began their longshot battle to save the 55-year-old Art Deco theater last September, when it was set to be razed. Now, during a one-year suspension of demolition courtesy of the Brookline Historical Commission, the Coolidge Corner Theatre Foundation is scrambling to gather funds to buy the building itself by March 15.

If the '70s were glory days of independent movie houses, the '80s have proclaimed the triumph of real estate, corporatization, video mass-consump tion. Repertory theaters nationwide have been dropping like Friday the 13th supporting players. In the Boston area, the number of commercial repertory screens is down from 10 in the late '70s to three. And if the Coolidge Corner and Somerville boosters don't quickly strike a formula for how an independent movie house can survive into the '90s, that number will soon dwindle to one. (The Brattle's lease expires in May of next



The best place in the country for a repertory moviehouse

year, but the building's owners say they're committed to maintaining the theater as the center of their Brattle Street development.)

The Coolidge Corner is closest to the wrecking ball, but its rescue mission is farther along than anyone might have dreamed six months ago. Justin Freed, the Coolidge's owner and programmer since 1977, announced the theater's impending shutdown last summer. Freed had battled unfriendly demographics,

unimpressive receipts, and the USA Cinemas/Loew's virtual first-run monopoly long enough. So he and his family sold the building to developer Jonathan Davis, who had previously converted Boston's Exeter Moviehouse into Con-

Before Davis could knock down the structure and erect his own, in came David Kleiler, founder of the Rear Window film program, and his ad hoc collection of save-the-Coolidge activists.

The Kleiler gang mobilized support from within the Brookline community and Town Hall and the Boston arts scene. By December the Coolidge Corner Theatre Foundation was circulating sprawling (if sketchy) plans to convert the movie house into a non-profit, "multi-func-tional cultural center" to be utilized by Brookline school and community groups and Boston-area arts organizations during day and night. And most evenings it would feature repertory film program-

"We're not trying to say that Justin failed in not making it work," says Kleiler. "We're saying the way to make it work is a complete restructuring. I think the idea of the mixed-use, cultural facility run by a non-profit organization is the only way for the theater to survive.

But the Theatre Foundation can't test its proposition without access to the ce. The market rental rate would no doubt exceed the theater's means, so the Foundation decided its best option would be to buy the building. Considering that the Brookline Planning Board and Historical Commission have yet to approve Davis's own plans (and in the face of widespread support for the theater), he has said he'd be willing to

"If the preservation of the theater is feasible, I'm not going to be the obstacle to that," Davis says, "If it means selling the theater at not so big a profit, I'm willing to do that."

On Monday, January 30, he set his terms: the Theatre Foundation must be prepared to buy the building for \$2.6 million by March 15. "In a process that might normally take a year, we have six weeks," says Kleiler. "It's an uphill swim." The foundation is now pursuing a variety of schemes: trying to obtain commitments from organizations that have expressed interest in using the space occasionally, such as the Museum of Fine Arts, the American Repertory Theatre, and the University Film Studies Center Archive (which is about to lose its MIT home); appealing to private donors; approaching banks and, perhaps more promisingly, the Massachusetts Industrial Finance Agency (MIFA) about obtaining low-interest funds; and meeting with another developer who would purchase the building and incorporate the theater into his plans.

Numerous professionals, including representatives of the Massachusetts Council on the Arts and Humanities, have feverishly worked gratis on the project. "In September, when we started this crazy thing, I'd have said it was a 100-1 shot," says Kleiler. "Now I'd say it's a 2-1 shot. I think it's going to happen, but until we get substantive response from the bankers and have our business plan complete, I can't raise the odds."

Some others, of course, remain skep-tical. "I think it would be great if Brookline were the only community that could save its 1000-seat vintage movie emporium," Davis says. "But I don't think it's feasible." USA Cinemas consultant George Mansour agrees: They've gotten a lot farther than I thought they would, but I don't think they'll make it."

"Justin Freed is a very smart exhibitioner," says Bo Smith, the Museum of Fine Arts' film coordinator, "and the fact that he can't make it work indicates that it will be difficult for anyone who takes it over." Yet Smith, who once ran a multicultural center in Madison, Wisconsin,

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lip-glossed pucker, that daffy, hyper-bright smile, those helium-stoned line readings — and I realized she's not an actress. She's a Toon. At the Copley Place and the Circle and in the suburbs. - Steve Vineberg

#### THE BURBS

he trouble with loe Dante's ies is that there's way too much going on in them. The profusion of gimmicks and twists wasn't a problem in his last picture, the inexplicably overlooked Innerspace, because there he seemed to know just how to blend comedy and adventure; the film was like the perfect amusement-park ride. But for too much of Gremlins, Dante hedged on whether he was playing it straight or satirically. And though there's less going on in The Burbs than in any of his other pictures (it's basically a two-joke movie), he still can't get a handle on the tone.

Hanks plays a harried suburbanite who opts out of his family's



Hanks: there goes the neighborhood,

usual two-week-vacation routine for a relaxing stay on the homefront. Trouble is, his mind keeps wandering to thoughts of the weird new neighbors next door. No one's seen them, and no one can account for the lights and noises that come out of their basement at night, or what appear to be graves dug in their backyard. Hanks's worst fears are fueled by the suspicions of his old neighbors, a nosy slob (Rick Ducommon) and a buggy Vietnam vet (Bruce Dern).

For about an hour, Dante keeps punching away at one of his two jokes (grown men acting like children) and stringing us along on the other one (just what's going on with the weirdniks next door?). Neither idea is terribly original. The first one provokes a few laughs, thanks mostly to Bruce Dern, who has a ball parodying all his psycho roles; his lieutenant treats being a suburban homeowner as a paramilitary operation.

But if you're going to tease the audience for an hour, you'd better have one hell of a pay-off. And the scene in which Hanks and friends finally visit their new neighbors isn't it. Everyone sits around the living room staring uncomfortably at one another - does Dante think that awkwardness equals menace? The scene is like a Saturday Night Live sketch that drags on pointlessly. As the head of the family, Henry Gibson (one of

those performers whose sheer presence gives pleasure) gets some comic mileage out of his Eastern European accent, and the mad nightclub performer Brother Theodore suggests a mating of Mel Brooks and Maria Ouspenskaya.

Dante can't seem to decide what he thinks of the suburbs. He loves trashing middle-class niceness, as he did in Gremlins and his startling episo Twilight Zone movie, Spielbergian glow he gives his whitepicket-fence settings is never completely dispelled. He's like a kid who fantasizes about wrecking his hometown but can't imagine living anywhere else. The last 15 minutes of *The Burbs* is a series of baffling flip-flops. For all Dante's talent, the messiness of his movies shuts you out instead of turning you on. Watching the last section of The 'Burbs, you'd swear he directed each minute of it with no notion of what came before or after. At the Cheri and the Chestnut Hill and in

Charles Taylor



John Malkovich and Michelle Pfeiffer in Dangerous Liaisons: Frears opens the play up without diffusing it.

# The play's the thing

# What happens when theater works get dramatic on film

by Carolyn Clay

avid Mamet, a man who's blown cigar smoke from Broadway to Hollywood and back, writes that working in the movies "taught me to stick to the plot and not to cheat." It's true that film tends to chase storylines as if they were speeding vehicles manned by Uzi-wielding drug barons. But the medium has cheats of its own - and some mega-aversions, among them bold metaphor and stylization. Look at Mamet's plays, in contrast to his movies. In Glengarry Glen Ross and Speed-the-Plow, the Mamet-speak has been boiled down to a glaze of mannerism and intent; in House of Games and Things Change, Joe Mantegna lets it fly, but in bullets, not arias. You can stop the music but not the

Of course Mamet, so far, has treated his film and stage pieces as separate animals. He has yet to open the barn door and let them migrate. Whereas Hollywood in general, with its paucity of fine writers (witness the near-worship of Robert Towne), seems inclined to lasso every Broadway hit it can, regardless of suitability to the more literal, active medium. (And sure there are exceptions; as little ostensibly happens in Au revoir, les enfants as in American Buffalo.) Currently there are three films afoot based on prize-winning theater pieces at least two of which, it could be argued, had no business becoming movies.

The most successful crossover, Dangerous Liaisons, is the one that sticks closest to its juggernautical source, Christopher Hampton's elegantly depraved Les liaisons dangereuses (which is in turn based on the 18thcentury novel by Choderlos de Laclos). Talk Radio, on the other hand, ag-gressively fleshes out Eric Bogosian's skeletal, Obie-winning theater piece with plot, suspense, and flashbacks, not to mention an overlay of the life and death of Denver radio baiter Alan Berg, who was killed by neo-Nazis. And Torch Song Trilogy has, well, ceased to be a trilogy and become a period sit-dram about a croaking frog prince who (as Saturday Night Live synopsized) "just wants to be loved - is that so wrong?"

Frankly, it surprised me that so arch a play as Les liaisons, however grand, gained rather than lost upon being turned into a film. At least as presented by the Royal Shakespeare Company, the piece was stylized to within an inch of its periwig, in black, white, and blood - an imagery film director Stephen Frears echoes in a shot Robert Wilson would envy, of the dead Valmont, his crumpled torso like a spider in the snow, blood trailing off like a cape. The film, however, creates a metaphoric context of its own, from the opening moments when we watch Glenn Close's Marquise de Merteuil and John Malkovich's Vicomte de Valmont being embellished and trussed for socio-sexual combat; it's like knights being suited up in heavy metal.

Moreover, Frears opens the play up, as

they say, miraculously without diffusing it. You know how it always is with Neil Simon plays turned into movies. All of a sudden, the prisoner of Second Avenue, or whoever, gets up and leaves the living room to walk around the block for no reason other than to show off more real-live scenery? This silliness is usually fatal, as is the transplantation of a play that's allegorical — and Les liaisons can be read as a treatise on sex and power as easily as a daisy-chains-ofthe-rich-and-famous roundelay - into a necessarily less figurative setting. The classic example is the exposure, on celluloid, of Equus. Literate piffle stunningly staged, it was reduced to the idiotic argument that it's better to poke horses' eyes out than to be devoid of "passion."

Of course Les liaisons dangereuses is a better play than Equus (or Torch Song Trilogy, or Talk Radio). But Frears, in trundling it among opulently medieval chateaux, removes the slightly stilted drawing-room feel that the play, restricted to its vast, stark parlor, could not entirely escape. Moreover, he brings us close enough to the bare faces of the characters: the almost imperceptibly freckled, slit-eyed Close; the poutily reptilian Malkovich; Michelle Pfeiffer, looking as if she were born to weep — so that every psychological nuance registers. Despite Malkovich's calculatedly slinky performance, only the moment where Close's Merteuil has to tell him her life story, concluding that she was

born "to dominate your sex and avenge my own," seems stagy.

Torch Song Trilogy, on the other hand, was born to be stagy. I mean no one in the real world, not even Harvey Fierstein, could talk like Harvey Fierstein. For those of us who adore the man's man with the Drano whisper, the thought of Torch Song without Fierstein is pretty dreary (one of its faults as a play is that it's hopelessly, umbilically tied to its unique author and star). And at least the Paul Bogart-directed movie preserves the performance, in all its camp-vamp glory and near-matronly vulnerability.

But Torch Song was conceived and written as a trilogy whose three related one-acters, "The International Stud," "Fugue in a Nursery," and "Widows and Children First!", are so stylistically diverse that their juxtaposition jangles — and takes the edge off central character Arnold Beckoff's relentlessness. Bogart retains some of the monological man-ina-make-up-mirror feel of "The International Stud," but for the most part, the overriding tone of the film is that of the least interesting of Fierstein's three plays, the dueling-yentas "Widows and Children First!" (After 'night, Mother, I'd say it's a good idea to avoid plays turned into movies starring Anne Bancroft; the woman should have been frame-frozen while girl-fighting Shirley MacLaine in The Turning Point.) Gone completely is the virtuosic affectation of "Fugue in a Nursery," which was performed atop a giant, raked bed and structured like a fugue. In the movie, we get a quaint and linear story that seems more important and sometimes more preposterous than the character of Arnold Beckoff.

A bit of the same happens with Talk Radio, though here the usurpation of riff and character by action is deliberate. Director Oliver Stone set out to expand Eric Bogosian's near-plotless theater which was about the vitriolic charge of talk radio and the talent of Eric Bogosian - to accommodate the fate of Alan Berg. In other words, Talk Radio is not, like Jonathan Demme's film of Spalding Gray's Swimming to Cambodia, a whiz-bang cinematic treatment of a one-man show fueled by the energy of its perpetrator. It's not supposed to be. It does, however, indicate the medium's essential distrust of dramatic impressionism over storytelling.

In the theater piece, hatemonger Barry Champlain simply is; no effort is made to give him a past, a future, or his just deserts. In the film, he must have a history as a "suit salesman with a big mouth," an ex-wife love interest, and lots of sinister-looking black glass off which to bounce his self-loathing. (Admittedly, there are things a camera can do that a playgoer's naked eye cannot; the way Stone's circles Bogosian, faster and faster, as Champlain hurtles out of control has a metaphoric integrity of its own.)

What disturbs me is not so much the surrounding gimmickry as the amelioration of Barry Champlain, for whom, in the film, so many excuses are made. (Fervent, liberal, and insecure, perhaps he just wants to be loved - is that so wrong?) It's as if Stone were reaching back toward the dictum of legendary Broadway producer Sam Harris, who claimed a play needed someone to root for. In the theater, at least, Talk Radio reached beyond that in Bogosian's merciless depiction. Here Barry Champlain may loom larger than life, but he's not in the room with you, taking the veneer off civility and the paint off the walls.

# Klaus: The wrath of Kinski

he lips make Mick Jagger's look dainty; the eyes are black holes of sorrow, madness, dread. On screen, Klaus Kinski has the feral intensity of a rhapsodic lunatic - he's opera in a straitjacket. Few who've seen his performances in Werner Herzog movies (Nosferatu, Woyzeck, and especially Aguirre, the Wrath of God) would deny that he's unforgettable.

Now Kinski, in his 60s, has written an autobiography - from the gut, the spleen, and (most notably) the crotch. It's called All I Need Is Love (Random House, 265 pages, \$19.95), and what's clear early on is that a) the reverse-Beatles title isn't in the least bit ironic. and b) Klaus Kinski has a different idea of love from yours or mine.

This may be the most deliriously priapic celebrity memois ever penned. On page after page, Kinski does it with

waitresses, store clerks. groupies, whores; with beauties and uglies, young girls and not-so-young women; in bedrooms, bathrooms, public hedges; three times a day, 10 times a day. Between deadpan descriptions of backroom fucking, he treats us to a headlong account of his experience as an actor, outlaw, celebrity, and professional scourge. The book, which reads like a fever dream dictated into a tape recorder, is a jagged celebration of Kinski's lust for life and his profound hatred of it. It's 265 pages of rock-video Genet — of Henry Miller on acid.

There's plenty o' pain and degradation: a childhood of excruciating poverty in pre-World War II Warsaw (where he's introduced to sex by his sister), stints in a German prison camp and a mental hospital. Yet the overriding arc of the book is Kinski's emergence from the ashes. To support his life of existential luxury, he spends money as quickly as he can make it, which is why this outrageously gifted actor takes any role he's offered a support the support of the supp he's offered even the crummiest. dubbed B movies, as many as a dozen per

Kinski's contempt for just about everything to do with the cinema may b backhanded way of excusing himself for all the crap he's made. But it's also too hysterical to be a put-on. This stage of the book reaches its comic climax in his frothing hatred for Werner Herzog, Kinski's account of the filming of Aguirre is an essential corrective to Herzog's selfglorifying version of the same events. Then again, it's clear that these two brilliant, charismatic clowns owe more to each other - and have more in common - than either would ever dare admit. Reading All I Need Is Love, you get the feeling that what riles Kinski about Herzog is that, on the egomaniac scale, he finally met his match.

- Owen Gleiberman



Opera in a straitjacket

# The elephant man

# Lee Atwater has a new Southern strategy for the GOP

by Ron Wynn



George Bush and Lee Atwater getting down on Inauguration weekend (top); Atwater favorite Willie Dixon (bottom left); B.B. King (bottom right).





EMPHIS — At first glance it looked like just another Saturday-night jam session at Mr. Handy's Blues Hall, one of the clubs lining historic Beale Street that present reminders of the city's fabled blues heritage. Rufus and Carla Thomas were on stage, along with bassist Duck Dunn, former member of Booker T. & the MG's, the ensemble that helped write the soul book in the '60s.

The first thing that made this night different was the audience: staunch political types, from the head of the Shelby County Republican Party and his Memphis counterpart to Pepper Rodgers, the man heading attempts to get an NFL expansion franchise in town. They began arriving hours before the event was scheduled to begin, seeking the few seats down front to avoid rubbing elbows with the usual melange of blues fans, stragglers, and strangers who compose Saturday-night crowds.

This unusual blend of haves and havenots, politicos and black-music freaks filling the tiny club were there to witness another anomaly: the rhythm guitarist whose modified duckwalks, slithering chords, stutters, slurs, and yells drew smiles, quizzical looks, and sometimes applause from an overflow crowd. It was the man himself, Lee Atwater, new head of the Republican National Committee, former Bush campaign chief, and longtime blues, soul, and R&B advocate, making a command appearance on Beale. Atwater played a spanking new, custom Gibson. He was right at home in the no-holds-barred session, sticking the instrument behind his back, then throwing in a few stammering verses that he later admitted were borrowed from Billy Stewart's version of "Summertime."

The Atwater African-American music connection has become the nation's biggest cultural curiosity. Atwater's long involvement with blues and R&B date back to his youthful days in South Carolina and his high-school years heading the Upsetters Revue. He spent many nights absorbing the styles of Bobby Womack or various Stax-Voit stars in dingy dirt-floor clubs and chitlin'-circuit venues. He's a product of the lesser publicized segment of the baby-boom generation, whose lives were affected more by James Brown, Otis Redding, and Muddy Waters than by the Beatles or Led Zepplin. These are folk who've never accepted the notion that Elvis Presley invented modern music, or that black sounds are the inferior stepchild of the greater white whole.

The Southern soul and blues advocates are unimpressed with more-sophisticated variations like Motown and Philly International; they're alienated by raw descendants of the theme, like funk and disco. When Atwater says that "Willie Dixon is a genius" or boasts that "when it's all said and done, Memphis music is my favorite" he does so with a combination of belligerence, certainty, and bewilderment, as though he couldn't understand why anyone would question Dixon's greatness.

African-American products of the segregated South of the '50s and '60s know plenty of Lee Atwaters: white guys steeped in the Confederacy's rituals who flocked to African-American clubs to hear and see black stars and invited those same performers to their lily-white col-

leges, universities, and even private parties and weddings to entertain. Later they violently opposed the civil-rights movement and federal legislation ensuring African-Americans a modicum of rights and privileges. But when they went to see James Brown or Ray Charles, they didn't worry too much about whether the rope separating the audiences eventually disappeared.

Republicans in the South began play-

ing the race game almost as soon as the Supreme Court made the Brown decision, in 1954. They escalated the stakes in the turbulent '60s and have reaped the harvest in '70s and '80s presidential elections. Yet they haven't overtaken the Democratic Party on the local and state level. There's the impact of thousands of newly registered African-American voters. And then, behavioral patterns solidified by generations of one-party voting can't be fully offset by a few decades of race-baiting. Atwater and his crew recognize that converting the GOP into the nation's majority party hinges on the huge Democratic lead in local Dixie politics. They must make some inroads in states and cities where the population ranges from 50 to 65 percent black.

The Atwater game plan has twin sides. The political aspect entails milking the disrespect for Jesse Jackson, saying in essence that if the Demos don't even respect your top man, what makes you think they feel any different about you. The cultural side uses Atwater's love for classic black music as a platform to get his or some other Republican notable's face into organizational meetings and leadership conferences. When Atwater

huddles in the corner with David Porter and is photographed alongside Rufus Thomas, he knows those pictures will appear in African-American publications and get far more community mileage than any negative commentary in the Village Voice. Certainly these appearances smack of opportunism and cynicism. Still, when he tells the board members of the Blues Foundation, a grass roots group that's been fighting on behalf of the city's blues musicians with little fanfare and even less support from the city government, that he's willing to do anything in his power to help them, he knows that statement carries even a weight.

statement carries some weight.

Atwater's also trying to score points, with African-American educators, business executives, and religious leaders dismayed by what they view as the excesses of the hip-hop movement. The notion of the hip-hop world as a gang-

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infested cesspool of gun-toting illiterates running around spewing out venom and rapping the praises of drug dealers, pimps, and parasites isn't confined to the white elite. It was no accident that at this year's NAACP image-awards celebration, the biggest laughs went to a comedian doing insulting parodies of rappers and their fans.

The Republicans see the African-American middle class of the '90s as a constituency they feel will welcome initiatives that emphasize individual accomplishment and "traditional" values. They're gambling that enterprise zones, grants to selected black colleges, and occasional meetings with the Congressional Black Caucus — along with having a party chairman who sings the blues with Rufus Thomas — can counter their image as a reactionary organization whose final line of defense has always been "keep them in their place." Atwater and company are betting that class has become more important in the African-American community than race, and that lower tax rates mean more than apartheid and affirmative action.

African-American nationalists and left-wing activists gag at these tactics, and they've savaged Atwater and his bunch. Much of the criticism is justified; there's something unsettling about hearing Atwater lecture younger African-Americans about the value of "your music," and there were times during Saturday night's session when the mugging got embarrassing and the swaying routines resembled the worst of a third-rate minstrel show.

On the other hand, he's shattering the myth that all lovers of American music, particularly roots genres, are by definition benevolent champions of the underdog. There have always been, and always will be, plenty of reactionaries and racists who love particular types of music. And there's nothing all that strange about a hardcore right-winger who idolizes Carla Thomas (there are plenty of hardcore left-wingers who love Merle Haggard). Atwater can play the blues, for whatever that's worth, and when he discusses Chuck Jackson or O.V. Wright, he can rattle off obscure singles and out-of-print albums, behaving like any other music nut whose passions are provoked.

Atwater has the same narrow vision as anyone who's a fanatic of an idiom but doesn't understand its tradition. Like jazz fans who spurn bop or blues freaks who never progress beyond Son House, he espouses a rigid, constrained view of African-American music. Anyone who dismisses the Delfonics because they don't sound like Muddy Waters has missed the boat (and the point). The music won't stay locked in one era or style, and those who expect or want it to are foolish.

Still, that doesn't mean history should be ignored, or that only the current nitmakers should be recognized and respected. Atwater's role in getting more recognition for a host of performers who didn't get it in their prime could be crucial, and we all know there's not an overwhelming amount of work for the likes of Koko Taylor or Sam Moore. The really intriguing questions here are whether the Atwater cultural/class approach will succeed in luring more African-Americans under the GOP umbrella, and how accurate are assumptions that financial stability and old-time morals are more important to a majority of contemporary African-American families than racial solidarity.



# Live and on record



Milton Nascimento (left), Gilberto Gil (top), Maria Bethania (bottom): Third World direct

#### **BRAZILIANS: BLAME IT ON THE NOVA BOSSA NOVA**

f I had a dime for every time someone asked me, "So, man, whaddya think the next big thing'll be?", I could move into Trump Tower. Soothsaying isn't my thing; if it were, I'd still be in brokerage, predicting and pontificating, racking up the commissions. But one thing's for sure white-boy rock and roll, of the crude and rudimentary breed, is a spent force, and though it's been the staple of my audio diet for 12 years or so — I've grown so accustomed to its waste, its predictability, its changes, blooze-snooze melodies, and flutter-footed rhythms — it is not, to judge by the scarcity of new, vital releases, doing it for other fans, either.

For years, smart musico types have been appropriating non-Western sounds to punch up their repertoire, and successfully at that. Usually this awakens the cynic under my skin: as if pouring exotic spices on a bland casserole were anything more than the creation of a clever gar-

Still, the potpourri of global rhythms referred to nowadays as worldbeat has given a lively spin to ordinary material and has turned us common folks on to many new grooves, much like the Stones turning an unsuspecting generation on to Muddy Waters, Howlin' Wolf, and the rest. But let's not count on Mother England again (its new beats are more deracinated than US fare). It's time to draw on the Third World directly for the real

Brazil Classics I: Beleza Tropical (Warner Bros.) is a compilation of more obscuroid Brazilian faves collected by musico-sleuth supreme David Byrne, and it knocks my pointy pins the way nothing has in months. To me the sounds of Brazil have been either the brassy big-band party sounds of the bossa nova or the gently jazzy lilts of samba lite.

(the most famous of which must be the lounge standard "Girl from Ipanema"). Falling into the cultural cracks is an African-and-American-in-fluenced Brasilero folk rock, which is what makes up the lion's share of this anthology.

Although the Afro influence is heavy here, especially in the chant hoots of Gilberto Gil's "Quilombo, o el dorado negro," I can hear the second-hand sounds of '70s rock on Chico Buarque's "Calice" and Jorge Ben's "Ponta de lanca africano (Umbabarauma)," the lead-off track. I'll be damned if I know what Ben is talking about (it's in Portuguese, natch), but the specter of dread glistens in the melody like the tips of swords

in starlight.

The album features some well-known names, like Milton Nascimento and Gilberto Gil, butevery track has a certain kick, a personality you never hear on today's overproduced glop. If I had to liken Brazil Classics I to anything familiar, it would be the reggae milestone The Harder They Come soundtrack, a showcase for the catchiest, best, and most varied, though without cult-movie and charismatic-outsider protagonist (Byrne isn't any Jimmy Cliff). Hard to say whether it will open the door for Brazilian music. We are still English-speaking people, and I can't really see college kids grooving to the indecipherable.

For now it'll do, though, and perhaps we'd better get used to more worldbeat — the more genuine the better. Peter Gabriel, Eno, and Byrne himself have concocted respectable brews, but not with the kick of the original sources. The Heads' "Nothing But Flowers" was cheery piffle compared with bizarre homegrown here like the raga-like "Caixa de sol" or the offbeatish "Canto de afoxé para o bloco do ilê (Îlê aye)," but fans will get the drift, and a Brazilian Bob Marley, maybe Gil or Nascimento, will lead these folks out of obscurity and poverty. Because we've got a lot in common with Brazil nowadays, debtor-nationwise, and we could use some new heroes.

- Johnny Angel

#### **VARIOUS PERFORMERS:** THE OTHER (LATIN) AMERICANS

ith the Brazilian boom simmering (though, year after year, that's all it seems to do - simmer), it's hard to remember, that the Amazon country is simply the biggest fish in a teeming musical pond. Two cases in point, Orquesta Ritmo Oriental and Huayucaltia, are decidedly eclectic; Huayucaltia are outright fusionists. Which makes both groups mass-pop-media aware and gives them more hooks to catch diverse ears.

Orquesta Kitmo Oriental keep their Cuban influences upfront by living and working right in Havana. La Ritmo Oriental te está do!/Ritmo Oriental Is Calling You! (Globestyle, import) is a top-notch anthology of hits shot through with precise execution and restless variety. You immediately notice the tart chorus chants and the dervish flute accents, but Orquesta Ritmo also have marvelous rolling-belly notes from bass and congas that sometimes edge the rhythm breaks closer to New York salsa or even

Still, the three or four violins are the most intriguingly elusive performers. They comment behind the scenes, flash through the floodlights, punctuate a horn solo, declaim brief ones of their

own. These fiddle players weave with an assurance and freedom rare in any band - they are as far removed from turgid "string accompani-ment" as you could imagine. Standout tracks on Ritmo Oriental Is Calling You (the "Oriental" refers to the group's origins on the eastern extreme of the island) include the plea for partytime "Nena, así no se vale" and the sinuously nocturnal

'El que no sabe, sabe." Huayucaltia include performers from Mexico, Colombia, Peru, and the US, but their work invariably emphasizes the Bolivia/Chile/Peru continuum of South American music. The 1988 debut, Caminos (ROM), goes with the light touch of hooting wooden flutes, grave regular beats, and spidery guitar figures threaded through the arrangements. Picking those strings is Ciro Hurtado, the only evident virtuoso in the line-up, and his interludes offer a steady, placid beauty. If extended constructions like "Caña brava" and 'Chasqui" work better as gracious mood shifters than as crucibles for magic amalgams of folk tradition, Huayucaltia (the name means "unity and brotherhood" in Nahuatl, the language of the Aztecs) shun stasis and arbitrary soloist turns. Those who do not speak Spanish will not be burdened with the earnest, trite lyrics. Those who like the idea of early Oregon with a Latin base should take a ride down Caminos forthwith.

# Look back in sorrow

#### Out of the ruins, a New Order

by Mike Freedberg

ew Order's time of day is the morning after. They look back, often to regret. An emotional atomic bomb's gone off; they sing in the fallout. Just one survivor, a solo voice unsupported by back-ups, wanders among rhythms hopelessly entangled, wreckage tumbling down.

Before the bomb there might have

Before the bomb there might have been joy. At least, most New Order lookbacks recall happy times. Now everything is after-effect. Who wouldn't be sour and sullen dancing across desire's ruins? But some of the ruins that the new Technique (Qwest) dances across are unusually well preserved, as vivid as

These are dangerous illusions, where midnight's thuds and one a.m.'s jive talk are sharp enough to make a fan wonder whether time hasn't backed up. "Fine Time" has acid-house moves — factory synths, cold slap beats, low-rider rap

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that fit all the right segues, and the rap is even present tense: "You got love technique" rather than "You had love technique." The sweet speed, HI-NRG synths of "Round & Round" break to forward electro-riffs in Stock-Aitken-Waterman's happiest manner: and so what if singer Bernard Albrecht, a willed romantic, breaks the spell to say he doesn't want to show himself to someone he doesn't know? It happens all the time on the dance floor.

Most of Technique is past tense, throwing the dreamer back into disco

time and farther. The dance riffs seem to head north, back to Leeds and Sheffield and Gang of Four. "All the Way" is speed punk 10 years after, the bony beat of the bass synths a 1979 high-school snapshot held up to the soft, grayed sigh of the 1989 singer. Who confesses, "It takes years to find the nerve to be apart from what you've done." That's not punk, it's perspective. Most of Technique's aftermaths aren't so topical. They're reveries for lovers gone, or for states of being, viewed with, well, technique; lost lovers dance again, in the shadows, to no one's satisfaction.

This is closer to the *musique noire* of punk gothic (though never as perfumed) than those who despise Sisters of Mercy might admit. The piano's worried approximations of harmony in "Vanishing Point," the wild, windy wolf howls of "Guilty Partner," and even the acid percussappellas in "Fine Time" brown out on trust misplaced and passion evaporated. Only grudges remain: "I've seen what you let him do/I've seen all the hate of the moment, too," sings Albrecht in "Vanishing Point." Life before disco time is remembered with more resignation but no less darkness in "Love Less." Here, he sings "a time when all I knew was what I saw ... I lived in a town called liberty" over a modal, almost rural melody as full of erotic camouflage as any gothic-punk metaphor.

For punk gothic, the past is dead, and remembering it is to have death creep over you. Gothic is nightmare for its own sake. That's never New Order's way. For them, bygone years offer other circumstances in exchange: innocence instead of knowing, freedom instead of entangle-



Throwing the dreamer back into disco time and farther

ment. The band bewails lost fun and makes love sourly, but it doesn't mourn change. In "All the Way," bagpipe airs flash back to sunshine and loveliness, but with no beat. Could time stand still, even for this?

As for the shouts of pride (one wants to say the rattle and hum) in "Run," it may not be a welcome thing to know that "You work your way to the top of the world, then you break your life in two," but Albrecht gets much closer to the mike than in most New Order vocals. Here he

offers present facts you gotta get straight. As for loss, *Technique* resists mourning; there's something given back even from death. At such times dancing is itself an aftermath, a reshaping of grief: for the victims of AIDS farewelled in "Mr Disco," the virgin urbanity gently cradled in "Love Less," the nervy ambitions of "All the Way," the tender restatement of Bronski Beat's allied "Smalltown Boy."

Technique also plays up to, then away from, the brightened melancholy as-Continued on page 21

# Glass menagerie

#### Drumming march to their own beat

by Tim Riley

f it weren't for the occasional sound splatters that interrupt Drumming on Glass's intricate trio arrangements, you might consider them just another spineless, paisley-prone outfit trapped in a decade they didn't invent. But those splatters show the traces of intervening decades.

"We like to balance our sound with different patterns," says bassist Chris George. "And we love to record — we feel no intimidation working with tape." Their '60s psychedelia influences are plain, and they list the usual pagan idols: the Velvet Underground, Sonic Youth. But George favors the backwards-tape side of '60s experiments, Syd Barrett, and neo-hallucinators like Robyn Hitchcock.

Guitarist and singer Eric Krauter is fond of thrash bands: the Stooges and their rude sort.

Because all members contribute material — with Krauter writing most of the lyrics — their sound often pits a mesh of guitar-drum sparring (that frees up the bass) against a full-tilt vertigo of '80s art noise. George's often hyperactive bass lines never seem merely busy, and he gets away with playing sitar on some tracks without sounding like a feeb throwback. "People often tell us that we have no '70s retro sense," Krauter says. "We're either not hard-edged enough or not quiet enough." But they can thrive without it.

The band formed three years ago,

when George (ex-Boys Life) and drummer Allen Esser (ex-Primitive Romance) began making four-track demos with a keyboard player. It went through a nightmarish eight months in 1986 as guitarist Phil LoPiccolo, George, and Esser searched for the right guitarist/vocalist to round out what they hoped would be a quartet. Auditioning musicians (including, for a spell, Tony Schinella) who passed through the revolving-door staff of the Copy Cop where George and Esser worked, they finally hooked up with Eric Krauter to play lead. Whereupon they suddenly realized they were meant to be a trio all along: exit LoPiccolo and Schinella. Krauter does not appear on their first single, "Right Next to Me"/"When Everything Happens," on their own D.O.G. label, though he sat in on some of the mixing. Nancy Tanenbaum (of the Monsignors) plays second guitar on their four-song tape, and Krauter moved to lead vocalist after Schinella and LoPiccolo left.

Their established moniker is the result of a library excursion. "We went up and down the aisles looking at book titles, one of which was Drumming for Ruckus, and another was called Glass Eye," George says. Last year's cassette fared well on the college airwaves and Sundaynight local shows on WFNX and WBCN. A new three-song demo tape includes their current radio song, "All the Colors," which Krauter says is about "flowers — from their own point of view."

At a recent Drumming on Glass gig at-the Rat, "Benny's Parlor," about getting sucked into a religious cult, pitted verses reminiscent of early Talking Heads against firestorm refrains ("Benny's parlor is where I'll be/When shit starts flying he'll take care of me"). "Scheme of Things" lunged between tom-tom rumble and slice-and-dice ensemble strokes in a minor key before cascading into a refrain that was all release in the major. Pulled about by Krauter's relentless waterfall distortion, Esser's lyrics are decidedly lighter than air '("From the scheme of things/I put my feet back on the ground/From the scheme of things/Feel the shock, and hear the sound"). But the song coughs up some humor on repeated listenings ("I said I could walk on water - you didn't care!") and a glimmer of romantic dyslexia ("I can understand you but not me").

"I like to think that our music may surprise you the first time you hear it but makes more sense when you hear it over and over again," George says. "Versechorus-break verse-chorus-break is great, but it gets boring pretty quickly."

ODDS AND ENDS. On Friday, February 17: Big Barn Burning, Titanics, and Johnny and the Jumper Cables at T.T. the Bear's; the James "Blood" Ulmer Blues Experience, featuring bassist Jamaaladeen Tacuma and drummer G. Calvin Weston, at Johnny D's; Ronnie Earl & the Broadcasters, featuring Jerry Portnoy, with 11th Hour, at Harper's Ferry; Little

# Cellars by starlight

Frankie and the Premiers at the Tam; New Man, Trace of Red, Points North at Club III; the Zulus, the El Caminos at Edible Rex; Big Dipper, Gigolo Aunts, Brothers Kendall, the Norberts, Camera Ready at the Channel.

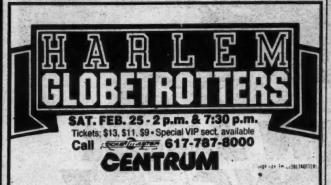
Ready at the Channel.
On Saturday the 18th: the Tom Russell Band, with Best of the Bubs breakout

Band, with Best of the Bubs breakout performer country crooner Lonesome Val (from New York), at Johnny D's; Scruffy the Cat, Blood Oranges at T.T.'s; the Band That Time Forgot at Ed Burke's; Shake the Faith, the Jones, Nova Mob, the Tax Collectors, Zug Zug, and the Baldinos at the Channel; Young Neal & the Vipers, Sugar Ray & the Bluetones at Harper's Ferry . . On Sunday the 19th: Luther "Guitar Jr." Johnson, with the Magic Rockers at Ed Burke's; Tiger's Baku at Johnny D's; the one and only (thank God) Meatloaf, with All Halliday & the Hurricanes, Reel to Real, and Clairvoyance at the Channel.

On Monday the 20th: World Beat Apart at the Tam ... On Tuesday the 21st: Plan B, It Can't Happen to Me, Lazy Frank, and Rising Suns at T.T.'s; Tony Cuffe at Johnny D's; New Catherine David Band at the Tam ... On Wednesday the 22nd: They Might Be Giants (never look too tall to me) at the Paradise; Treat Her Right, with Lazy Susan, at Johnny D's; Red Rubber Ball, Fast Frog, Stick People, Franz Band at T.T.'s; hardcore-raver-turned-stand-up-poet Henry Rollins, plus Plan 9, at the Rat . . . On Thursday the 23rd: hot-hot-hot soca from Trinidad, with Arrow, at Johnny D's; Mink Deville, with Cindy Lee Berryhill, at the Paradise; Talking to Animals, Rebecca Lulu, Button Kings at T.T.'s; Nixie Ray and Back Talk, with Automatic Slim, at Ed Burke's.







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Christopher Hogwood: in the right place at the right time

# A tale of two celebrities

Craig Smith does the far, far better thing

by Lloyd Schwartz

t's rare that a city acquires a new celebrity. More often they just pass through, making stopovers on their way someplace else. A resident celebrity can be a good thing — someone whose clout in the world can draw attention to his or her own community, to its accomplishments, its needs, and its worthy causes. Think of Yo-Yo Ma, who was already a local celebrity before he became a worldwide

superstar. Even with his international jetsetting, he's never stopped being an active member of his community. Then think of Seiji Ozawa. Fifteen years ago he came to Boston, a young conductor whose star was rising. He assumed the leadership of a great musical institution. He remains a celebrity, but he has not fulfilled his early artistic promise, nor has he ever become a community

I've been thinking about all this because I've heard concerts recently by two other musicians who are celebrities in the same different ways: Christopher Hogwood, the British early-music superstar who in 1986 took over the reins of Boston's longestrunning musical organization, the Handel & Haydn Society, now in its 174th season; and Craig Smith, who as long-time music director of Emmanuel Mu-

# Larry Hill, 1936-1989

I (Chorus): "Blessed Are They That Mourn"

A few weeks ago I told a friend at the MFA that Larry Hill was dying. Larry Hill - the Ecumenical Protestant Chaplain at Harvard University, the founder of the Pro Arte Orchestra. A woman nearby looked stricken at the news. "You know him?", I asked. "Yes," she answered, "I played in an orchestra that he conducted."

How many Bostonians have played for or sung with Larry? How many have studied, prayed, or worked with him, on projects musical, political, theological? How many will mourn who have simply attended his sermons, concerts, or lectures?

II (Chorus): "For All Flesh Is Grass"

Larry Hill traveled a long way from his beginnings in the Midwest. He had that warm, outward reach of those whose experience of America emanates from its center. At school he played trombone in its marching band; he became a minister and ultimately a chaplain at Harvard. In the early '60s he worked on voter registration in Alabama and Mississippi. He taught music at UMass/Boston; he founded and directed the Back Bay Chorale. He was proud that his Pro Arte Chamber Orchestra was the first co-operative among Boston's professional orchestras.

Larry was active in the peace movement and kept its faith. In 1988 he organized an "Action for Prisoners of Conscience" for a Harvard alumnus

imprisoners of Conscience for a riarvard alumnus imprisoned in Singapore. That same year, he chaired the T.S. Eliot Centenary Lectures.

Larry was a big man who looked remarkably like Johannes Brahms with his girth and great beard, gray hair bordering his high forehead. But he also looked like Peter Schickele. He operated somewhere in the space between them, all flesh, energy, and laughter.

III (Baritone Solo and Chorus): "Lord, Teach Me" A few summers ago, Larry went to Germany to study with the noted Bach conductor Helmuth Rilling. Previously he had studied with Thomas Beecham and with Robert Shaw, from whom he learned choral conducting. "Popocatépetl -Popocatépetl," we sang up and down the scale for warm-up. "Popocatépet! - Lulactiticaca," until every consonant and vowel was distinct.

His days in the marching band probably led to his way of refining a fugal passage. In the base-ment of the Church of the Covenant, he would make us march, stepping to the beat of the notes in our own parts, fast small steps for some, slow difficult sliding steps for others. His demonstra-

tion always reminded me of Jackie Gleason: "And awa-a-ay we go!" His big man's small step was elegance itself, closer to Bach than Berle.

IV (Chorus): "How Lovely Is Thy Dwelling Place" Larry Hill lived simply in North Cambridge with his wife, Joan, who teaches physically impaired children. They have three daughters and four grandchildren. He loved his home and city. At Boston's 350-year jubilee, he was cited "for his contribution to the quality of life in the city of Boston." The evening of the ceremony, he looked particularly Brahmsian in tie and tails. He seemed to fill the candlelit BPL.

V (Soprano Solo and Chorus): "You Now Have

They found the tumors in his brain last summer. He fought all fall and early winter. He tried not to give in to depression. In the fall, he conducted the Pro Arte for the last time but continued to rehearse the Chorale as much as he could.

One recent afternoon in the hospital, as he heard Glenn Gould playing from The Well-Tempered Clavier, he motioned me closer. "Listen," he said, "how the parts talk to each other." Later, I thought: one part with hope, the other with sadness.

VI (Baritone Solo and Chorus): "For We Have Here No Continuing Place"

I hadn't sung since college, but with Larry's encouragement I made the Chorale. We last sang Brahms's German Requiem on April 3, 1985, on the anniversary of the composer's death. We performed at Sanders Theatre, where, as always for the Pro Arte concerts, the first rows were saved for the disabled or handicapped. I felt the audience of hope: "Death, where is thy sting?"

VII (Chorus): "Blessed Are the Dead"

Blessed are the dead/that die in the Lord, from henceforth,/Yea, saith the Spirit,/that they may rest from their labours;/and their words do follow

- Michael Mazur

(A memorial service for Larry Hill will be held on Saturday, February 25, at 11 a.m., in Harvard's Memorial Church. On Saturday, March 4, at 8 p.m., in Sanders Theatre, the Pro Arte Chamber Orchestra and the Harvard/Radcliffe choral groups will perform Brahms's German Requiem.) sic has been a vital artistic and moral force in Boston and who now, perhaps primarily through his association with Peter Sellars (who has never lost his loyalty to Boston performers and artistic standards), has become principal guest conductor of one the most adventurous cultural enterprises in Europe, the Brussels Théâtre de la Monnaie. Next fall he will conduct his three Mozart opera collaborations with Sellars in Paris and in Vienna, where they will be videotaped. The rest of the world is about to celebrate Boston's Craig Smith.

Hogwood we already know about. Like Ozawa, he's the sort of celebrity who seems to have been in the right place at the right time. His best-selling recordings with the Academy of Ancient Music reveal no deep musical insights. His live pre-Handel & Haydn guest appearances in Boston revealed a shocking level of musical incompetence. And doubts about his musicianship have not been entirely dispelled by his on-the-fly appearances

## Classical

with H&H (often not even doing the musical preparation himself). Despite continuing promises of community participation, Hogwood — instead of making himself a part of the Boston community — has actually assumed even more responsibilities elsewhere, as music director of the St. Paul Chamber Orchestra. He has made two soon-to-be released London recordings with H&H, and their recent Boston Messiah traveled to New York and Chicago. Clearly, he's putting H&H back on the map. But you can't say he "lives" here yet.

I missed Messiah, which garnered Hogwood's best local press to date. But the performance I heard of Mozart's C-minor Mass last fall got off to an embarrassingly inept start and ended up somewhere in the vicinity of just-passable. There were no major musical disasters in his most recent H&H concert (February 3), a canny pairing of Purcell's Come Ye Sons of Art (his "Birthday Ode for Queen Mary") and Bach's Magnificat (the revision in D major), his magnification of the ecstatic words of another Mary (the Virgin) about her own blessed magnification into impending motherhood — two jubilant but very different works, composed little over a quarter of a century apart (Purcell, 1694; Bach, 1723).

Unfortunately, Hogwood must have felt a little nervous about the length (or lack thereof). He preceded the Purcell with a 15minute lecture demonstration comparing and contrasting the two works that added little to the information already contained in the program notes. How misguided to presume to feed academic pablum to as informed an early-music audience as Boston's. Hogwood's labored effort to be uncondescendingly charming sounded like the sort of parody of British academic ster-ility honed to perfection by Mon-ty Python. He forgot this was supposed to be an evening of festive music. (It occurred to me that perhaps he was winging the lecture out of consideration for the late arrivals who might have gotten held up in that evening's 15 minutes in the Symphony Hall bar would have been more fun for everyone.)

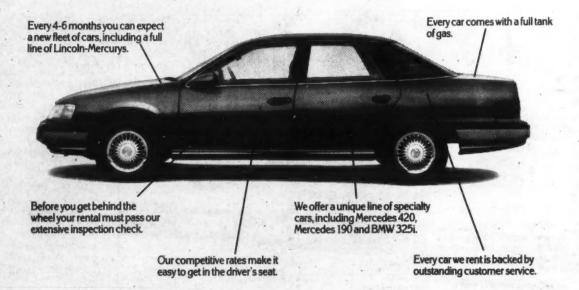
When he was invited to come here, Hogwood made an unpleasant first impression by being widely quoted as intending to bring performers of international stature to Boston. Some of the singers he's imported give "international" a bad name. To his credit, he has discovered that Boston-based singers like Nancy Armstrong (making her H&H Continued on page 18



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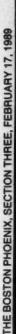
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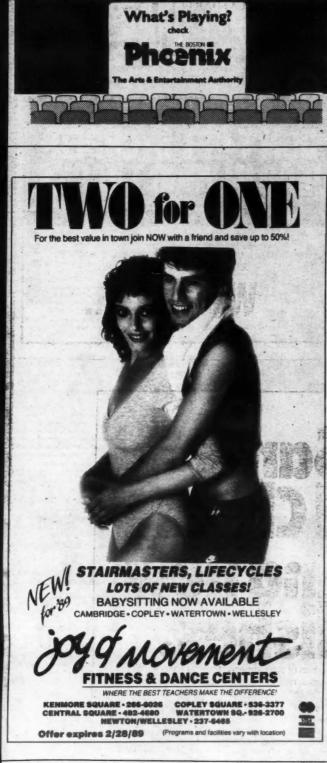
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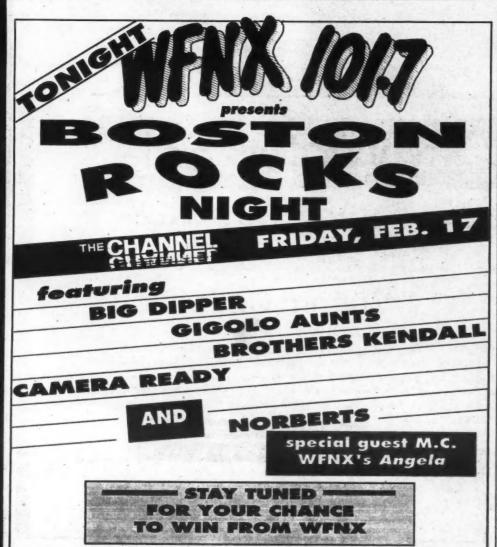




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## Celebrities

Continued from page 17 debut in the Magnificat), Lorraine Hunt, Jeffrey Gall, and Sanford Sylvan, not to mention countertenor Drew Minter, who appears here frequently enough to be considered an adopted native, are major artists who not only have but actually deserve international reputations. "A Baroque Program Featuring Some of the Nation's Finest Singers," reads the headline on the latest H&H press release.

None of the soloists had extended work, but countertenors Gall and Minter ("together again for the first time" on a Boston stage since the Sellars/Smith Giulio Cesare) were breathtaking in Purcell's famous onomatopo etic "Sound the Trumpet" duet, Gall sounding more like the called-for trumpet, but Minter's sweetness and softness an affecting counterpart. Sylvan radiated warm authority in his aria announcing the importance of the occasion ("The day that such a blessing gave/No common festival should be"), and Hunt radiantly carried the emotional center of the work, Purcell's most serious tribute to his Queen ("Bid the Virtues, bid the Graces"), her caressing roulades echoed by oboist Stephen Hammer's supremely expressive ob-

bligato. In the Bach, there was Minter (especially eloquent in his aria, "Esurientes implevit," with the sublimely warbling flutes of Christopher Krueger and Douglas Worthen), Hunt, Sylvan, tenor David Gordon (not a Boston resident but superb anyway), and Nancy Armstrong in her freshest voice and most intense emotional involvement, surely the emotional center of the Magnificat in her aria, "Quia respexit humilitatem," wonderfully supported by Hammer's other extended obbligato. The choral work was always firm and focused and nowhere more beatific than in Bach's beatific trio ("Suscepit Israel"), here sung by the women's choir (with glowing cellos and oboes).

But with all this exceptional singing and playing, the Purcell plodded along with no forward movement, no momentum, no joy. Hogwood gets some bounce into the faster sections, but the slower passages turn into Shakespeare's schoolboy "creeping like snail/Unwillingly to school." They just go limp. The Bach, oddly enough, depends less on its slow passages, and Armstrong's rhythmic electricity injected life even into Hogwood's most enervated conducting. But this performance seemed motivated by nothing larger than the particular virtues of the performers.

Craig Smith was back from Brussels in time for Emmanuel's third annual benefit for the AIDS Action Committee (has any other Boston group done as much - or anything at all - to raise money against AIDS?), another "Audible Celebration of Mozart's Birthday" (January 27). Emmanuel Church was filled to overflowing and the evening itself, as usual, flowed happily into overtime.

Well, not exactly happily. Smith seemed to have organized this Mozart concert to suit the seriousness of the occasion, moving from the darkness of Mozart's most doom-laden piano concerto, the D-minor, through prayer (the Vesperae solennes de confessore) and personal sorrow (the K.431 concert aria for tenor "Misero! o sogno!") into the consoling tenderness and light of the D-major

Prague Symphony.
Russell Sherman was the tremendous soloist in the Concerto, ferocious in the thunder and lightning of Beethoven's heaven-storming . cadenzas (Mozart's own cadenzas are unknown) and exquisite in the

floating phrases of the temporary heart's ease of the second-move-ment Romanze. Sherman has sometimes seemed almost too eccentric and personal in his renditions of Mozart concertos, but here he was uncannily on target. Yet his playing remains like no one else's. He pinpoints single notes or a small group of notes and makes them stand out in relief. Stars in a constellation. While the momentum of his phrasing allows us, leads us, to connect the dots. Dazzling — and térrifying!

In the Vespers, the chorus (Lorraine Hunt among the sopranos, Mary Westbrook-Geha among the altos, Frank Kelley among the tenors, Don Wilkinson among the basses) was crisp and brilliant, and the four soloists — Emmanuel regulars Jane Bryden (gently rocking in the "Laudate Dominum" after the minor-key tensions of the preceding section), Pamela Dellal (richest in timbre), William Hite, and Herman Hildebrand - offered a remarkably satisfying vocal and stylistic blend (warmth, urgency, humility, courtesy - fundamental Emmanuel qualities and ideals).

After intermission, Frank Kelley gave one of his most lyrical and heroic performances in the wrenching but littleknown concert aria, and then Smith closed with the threemovement Prague (including all repeats) in a continuous, unfolding, at times piercing per-formance that emphasized how much warfare there must be before victory, how much battl-ing has to be faced before final celebration, how many sad things have to be relived before one can move on. The magnificent or-chestra (Daniel Banner, concertmaster; Lorraine Hunt among the violas!) played with all those same Emmanuel qualities and ideals. In the Concerto, Smith's orchestra was perhaps more ru-minative than defiant, more Hamlet than Othello. In the Symphony, certain tempos (the opening Adagio, for instance) seemed a little tentative - a more daringly slow tempo might have better focused the brisk pace of the following Allegro. But everywhere the playing brimmed over with ideas and passionate convic-

At the concert, a friend noticed Christopher Hogwood in one of the Emmanuel pews. At Emmanuel one Sunday last fall, he conducted a Bach cantata. But being in a Boston audience (perhaps this audience in particular) might help make him more part of the community than any of his appearances in front of one has done so far.

## Aisle

Continued from page 9 waste-disposal containers.

We go to the videotape, go to commercial, go on a chat show, go backstage to see a guest use the facilities via hidden camera (commentator: "What we have here seems to be a little nosepicking"). We get tired of going, but Li won't let us stop. Worse, we're surrounded by audience plants who play along with the gag. They get talked, for example, into being contestants on a game show that involves live onstage surgery, complete with stretchers and sanitary masks. We get paranoid.

Li says in his "artist's statement" that he wants to look at "television as a cross between mass communication and entertainment," and he does this best through transitions, with the news show bleeding ambiguously into a talk show, which segues into Julia Child. It's an idea with plenty of mileage on it, but Li's relentlessly intense pacing and Robert Pyzocha's metamorphosing sets put it across effectively, if



Stan Gill as Mark Twain: slipping in and out of character easily

Ironically, the funniest and most poignant sections of Broad-cast Liveflet up on TV and look at another trendy topic, the com-mercialization of art. In "Mobius Gift Items," a video-segment commercial written and produced by Maureen McCabe, performer Mari Novotny-Jones pushes lamps, mugs, and mood rings featuring "all your favorite Mobius artists," Ginsu-Mife tyle IVe first one plus for this style. It's just one plus for this claustrophobic piece of collaborative art struggling to fly but dragged down by preachiness. Here's hoping that Li's future work will have less to say with a capital "S" but just as much to see, hear, and touch.

In his own gilded age, Mark Twain was more popular as a lecturer than as a writer. Not only has Twain's literary rep has gone up a few notches since, but he still does mighty well on stage, what with Hal Holbrook's hardy perennial Mark Twain Tonight! and the 1985 Broadway musical Big River. Yet if Holbrook owns the role of Twain, Stan Gill would like to rent if for awhile. If it's okay by Holbrook, it's okay by me. Gill's An Evening with Mark Twain (in repertory indef-initely at Boston Baked Theatre) is a vibrant and charming show.

There's more in his pauses than in his words," Twain said of one of his heroes, Artemus Ward. And that applies as well to his own laconic oratory style, which grew out of the tradition of frontier storytelling. Gill has a

powerful, squeaky-high voice that slips in and out of character easily, and he understands the rhythm of Twain's writing, with its ambling build-ups and de-layed punch lines. When Gill shuffles gingerly across the small stage or rests in his high-backed rattan chair, we follow along effortlessly. He has us. Gill, 38, who is the Boston

Baked's artistic director, doubles his age with the help of a 90-minute make-up job, but the moustache is his own. And though he's wearing more rouge than Sam Clemens might endorse, he's otherwise a ringer for Twain, with the eggbeatergroomed wig, the heavy luggage under the eyes, and the really stinky stogie. Gill handles the characters of, say, Huck's drunken Pap or the Genoan tour guide from Innocents Abroad with admirable aplomb, but he's best on the one-liners and the not-so-tall tales. "I was born modest," this Twain admits, "but it wore off."

Two qualms. Holbrook (who's been playing Twain for decades) always updates his show to dovetail with topical concerns; he never immerses himself in apolitical mothballs. With some unconvincing exceptions, Gill's show is softer-edged; his is a genteel Twain for the suburban set. And at over two hours with intermission, the show could use a little editing. But mostly, An Evening with Mark Twain is a living, breathing Whitman's Sampler of America's greatest iconoclastic wit. Back to you,

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Cambridge: 390 Rindge Ave., 492-7373 Boston: 115 Stuart St., Theater District, 720-1331 No other promotions or offers applicable to New Year's menu special items. This promotion not applicable to takeout or delivery items.

## Lester

Continued from page 9 considered a disturbing, "'darky,' Uncle Tom figure." So Lester's retelling - in an as-yetincomplete four-volume set the so-called Uncle Remus stories returns them to a non-slave setting, where the narrator is a not a pres

Other aspects of the earlier version also indicated a need for Lester's reworking. "The dialect makes the stories almost impossible to understand.... So I have put the stories into the language of today." With these changes, which update the setting as well as the words, he claims he isn't altering the folklore itself so much as peeling it back to its essential core.

Lester's project has received an official stamp of approval: not only has it been overwhelmingly popular among blacks, but the

retooled tales were also a winner of last year's American Library Association's Coretta Scott King Award. A third book will be published in the next few months, and the final volume (of origin stories, ghost stories, and witch tales) is in progress.

The author has often been a

controversial figure, a black civilrights activist turned academi-Jew, and professional storyteller, who lives and teaches admission he is not an actor and doesn't dramatize the Brer Rabbit stories, his interpretation adds a depth that he hopes will remain after the performance is over. His voice is deep and slightly growly, and he lingers on certain words; a slight accent betrays his Southern

origins.

A minister's son, he remembers, "I grew up hearing stories . . . black ministers love to tell stories. I can remember being around when the ministers were around and they'd start telling Continued on page 21

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LAST THIS WEEK WEEK

TITLE

The Love in Your Eyes it We Never Meet Again
Little Miles S
You Got it
Driven Out
Dirty Blvd.
Dear God
Send Me Somebody
No Questions Askad
I'll Be You
Don't Look Back
Falling Out of Love
Visionica
Drive My Car
All Along the Watchtower
Working on it
Cheriotie Ann
See the Light
Stupid Kids
Never Had a Lot to Lose
it a True Falls
Paper Thir
Back to the Wall
Cypin

Cryin' Grain of Sand Moons of Jupil

ARTIST

LIVING COLOUR DERT PLANT ISH INS N° ROSES GUNS N' ROSES
PINK FLOYD
CROSBY STILLS NASH & YOUNG
THE WATERBOYS
R.E.M.,
MIKE & THE MECHANICS
JOE SATRIANI
ROBERT CRAY BAND
TRAVELING WILBURYS
THE PURSUIT OF HAPPINESS
LITTLE FEAT
ENYA
EDIE MONEY
TOMMY CONWELL
EDIE BRICKELL
ROY ORBISON
THE FIXO. EDIE BHRICKELL
ROY ORBISON
THE FIDO
LOÚ REED
MIDGE URE
JON BUTCHER
FLEETWOOD MAC
THE REPLACEMENTS
CHARLE SEXTON
NVAN NEVILLE
ELVIS COSTELLO
DAVID CROSBY
DYLAN & THE DEAD
CHRISTMAS
CHEAP TRICX
BERLLEY BAND
CHRISTMAS
CHEAP TRICX
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VIXEN
JOHN HIATT
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ENYA
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JOURNEY
DYLAN A THE DEAD
NEW ORDER
FLEETWOOD MAC
RUSH
1/2
THE REPLACEMENTS
TRACY CHAPMAN
PINK FLOYO

MASS KEITH RICHARDS

#### **NOCTURNAL EMISSIONS**

Fisherman's Blues	The Waterboy
Three	Violent Femme
Hunkpapa	Throwing Muse
New York	Lou Ree
Solke	Elvis Costelle
Don't Tell a Soul	The Replacement
Trinity Sessions	Cowboy Junkle
Technique	New Orde
Davdream Nation	Sonic Yout
Belief	Nitzer Ebi
The Military Album	Ciccone Youti

#### RAW POWER TOP 5

Surf Nicaragua	Sacred Reich
And justice for All	Metallica
Kill to Survive	
Circus of Power	

Continued from page 19 stories." His 1985 novel, Do Lord Remember Me, is based partly on his father's life; it covers Southern black history from slavery until the civil-rights movement and will also figure in his Storytellers in Concert appear-

The stories Lester will be telling are meant to entertain rather than teach. After all, he points out that when he was growing up, they weren't called stories, they were called jokes. Moreover, these tricks about rabbits are not just for kids: they're intended for adults — all adults. "Storytelling is always a way to bring people together, make people feel good," and that includes blacks and whites, as well as North-erners and Southerners. Of the opposing groups joined at the Mason-Dixon Line, Lester maintains, "They're both enjoying the same thing. But there's a difference in nuance. . . . The Southerner in me comes out when I'm telling stories, so that for anybody who grew up in the South knowing how black people talk in the South, the way I'm telling the stories will bring back a whole association, from childhood on, that a Northerner would not have.

According to Lester, storytell-ing can reach beyond the amus-ing, can indeed reach out to members of disparate com-munities. Even in this latest link in the chain of black oral tradition, where slavery is no longer explicitly present, Lester muses, "You're not really telling about a suffering, and yet, in a way, you are." As he writes in the foreword to his revised Uncle Remus, the suffering of the slaves who created these tales will be recreated these tales was deemed, to a degree at least, by our making them our own.

### New Order

Continued from page 15 sociated with airy sorts like the Cocteau Twins. "Dream Attack" professes to take place at the very moment of waking up, a dawnburst of song. Albrecht sings it: "When I woke up this morning... it was like no other morning," and the hand place morning, and the band plays sweet synths programmed as strings and an even sweeter gui-tar break. Speed punk's cold bass synths bridge each verse — the sourness of the aftermath life lingers like sleep on eyelashes only to fade out

As the guitarist closes up to the mike like a wake-up call, the voice continues, "All I need is your love to believe in. Don't look into the sun." And so on, words rolling effortlessly on, away from the mike, until it's hard to separate them from the equally faraway synths. Un-fortunately all this brightness is just daydreams. Which the band almost angrily rejects: "Don't look into the sun, it's not for me or anyone to steal the life out of the sky." So much for tall tales on the bluebell knoll.

New Order always say what they mean. They are to be depended on. The core of the best-of Substance (1988) is spare and played pianissimo. No outside noise breaks in; other people are at home asleep. The extras of Technique, the Celtic

hum of "All the Way," the acid breaks of "Fine Time," and the HI-NRG flurries of "Round & Round" hold the beat in place, preventing the dancer from soar-Illusion intrudes, but bedrock's still bedrock.

That's why New Order songs seem to dance in a fan's head rather than his feet. When Technique is noisiest, as in the hard blues beats of "Guilty Part-

ner," it's the least open to desire:
"All this commotion can't explain
my hopeless devotion." Likewise by the opulence and flurry of "Dream Attack" you know its love's not for real. Only when the additives drop out, as in the fleet breaks of "All the Way" and the pulse and melancholy of "Van-ishing Point," can feet touch

Not that solid earth is then welcome - that is New Order's point about disco. Dancing is never the proof of one's existence that its fans claim it to be. Time still passes, you're exchanged for me, and dulcet moments are left behind, abandoned. Disco's an uncommitted Don Juan, an itinerant beauty. The beat goes away, and then you wake up. At which point there remains New Order, the morning after, and the sadness of looking back.

## Heroes

Continued from page 9 the jealousy the older poet harbors for a superior and younger talent. In McConnell's stoic hands, Sassoon comes off as a leaden combination of Big (Sugar) Daddy and Colonel Blimp; his upper lip seemingly made of concrete, the usually better actor marches into rusty melodramatic or militaristic poses. There's never a moment when his Sassoon appears at ease or off-guard; he remains the same prig who first greeted Owen's clumsy but promising verse with a huffy

In the less complex role of Owen, David Fox thumps the drum of boisterous innocence far too often. Yet his reading of the verse has an affecting blend of sadness and joy — the contradictory emotions of a poet who has found the perfect words to describe heinous things. And the gorgeous poetry, of which we get liberal helpings in Not About Heroes, retains its beauty and resilience. If only McConnell and Fox would step away from the Lyric's lectern, stop reciting, and

# Rep

Continued from page 11 remains optimistic. "I think Brookline is well suited to keep something like this going.

Kleiler is adamant. "There's no good reason for that theater to go. If we can get the doors open, we can make it work and be a vital part of Brookline's cultural life. It's not going to happen if those who remain skeptical don't help us. Once that theater is gone, it's

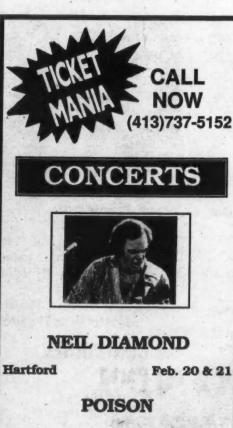
gone forever. We need support."

One potential backer of the save-the-Coolidge movement is, surprisingly, Freed, who'd opposed the Foundation's efforts back when he was trying to complete his deal with Davis. Kleiler has since approached him about helping out with the pro-gramming. "I want to see movie exhibition continue at the Coolidge Corner," says Freed. "If were to have a role to play in future movie viewing there, that would be nice."

Unlike Justin Freed, Brattle Lampke downplays the specter of the VCR; she sees rapidly rising rents as the greatest threat to the Brattle. "I'm not worried about video; I'm worried about real estate. My attitude is that video was much more of a threat five years ago, when it was just becoming popular. Now, people have seen everything on video over and over, and they want to see it on the big screen again. Also, when the studios get behind the re-release of films like Lawrence of Arabia and The

Continued on page 22





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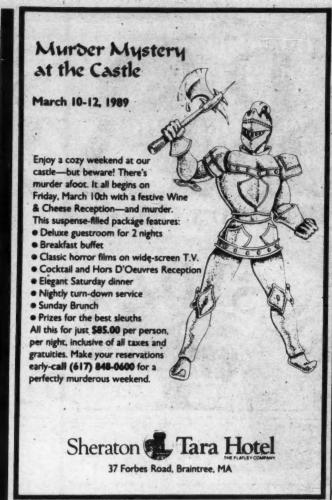
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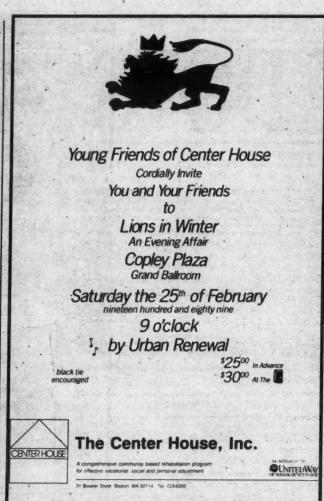
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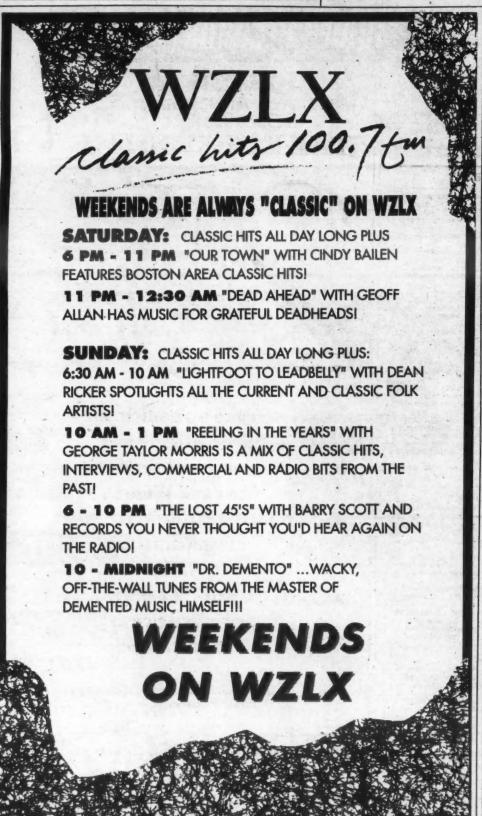
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leaflets on both subjects.

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e space contributed as a public service.

# Rep

Continued from page 21
Manchurian Candidate, that gets
people interested.

Lampke regards Harvard Square as "just about the best place in the country to have a repertory theater. You can do a Bergman festival here and sell out. There are students, but it's also a very mixed group. There's a real academic audience here, people in their 30s. Also, Harvard Square is a very transitory area, so you can show La dolce vita and sell out and do it six months later and sell out again."

months later and sell out again."
Of course, if a theater is in a decent enough location to thrive, there's always a danger that the landlord can make more money dividing up the large space. As part of a mall (or other development), movie theaters promote foot traffic and can be subsidized by the other retail areas. One of Jonathan Davis's plans includes a four-screen arts house on the third floor, where the rent would run \$10-\$15 per square foot. Then he could lease the downstairs retail space for \$35-\$40 per square foot.

Somerville Theatre proprietor Garen Daly says he has been paying less than \$1 per square foot. No wonder Chatham Light Realty chopped four years off the 1994 lease when the theater's December rent check bounced. Daly obtained his lease back in 1982, before the area had become revitalized.

Chatham Light co-owner Richard Fraiman says Daly had bounced 10 checks within four years, a claim Daly calls "bullshit— an out-and-out lie." He says the theater bounced one other check in 1985 and immediately made good on the payment, just as he offered to do this time, In the meantime, he charges, Chatham Light has refused to provide basic repairs for the

provide basic repairs for the dilapidated building.

The three-week-old Friends in Support of the Somerville Theatre (FISST) are just beginning to raise awareness and garner support for the theater. But their task may be even more daunting than that of their Brookline compatriots. Fraiman says Chatham Light is looking into tripling the theater and screening second-run films — Chatham already operates the grand old Capitol Theatre in Arlington, which is currently being split into five screens. The problem is that Somerville can landmark only the façade of a building, not the interior. According to Margin Kelsey, executive director of the Somerville Historic Preservation Commission, if the Fraimans merely divide the theater, the city may not have cause to review the project.

The Fraimans should keep in mind, however, that their second-run theater would be competing with a boom of new screens in the Cambridge/Somerville area. The Quincy-based Entertainment Cinemas plans to open a 10-plex in Fresh Pond by late spring, and developers at Central Square and Kendall Square sites are negotiating with film chains about constructing multi-plexes. "It would be sad to see places like the Coolidge Corner and Somerville go under," says Eamonn Bowles, Eastern division sales manager for the Samuel Goldwyn Company, because they're among the few independents left who are in the business because they like movies, rather than to get shareholder parts.

The trends oppose the independents, but every good fight requires a formidable adversary. Who better to turn back the forces of big-business than a gang of inspired movie buffs with a sense of drama and an eye on the bottom line? The Coolidge Corner is center stage, and the Somerville is waiting in the wings.

# HOT DOTS

by Clif Garboden

#### SATURDAY

on (44) Bill Moyers' World of Ideas. Roc heir entireties all of last week's inter-ting with John Lukas, followed by herine Batson (at 12:30 p.m.), August I p.m.), and lease Asimov (a two-perter-i) (Until 2:30 p.m.) (7) Basketbell. Kansas versus Duke. (38) Hockey. The Bruins versus the Conse.

is fair?

9:00 (44) Lonesome Pine Specials. Featuring music from Maura O'Connell, Jerry Douglas, Russ Barenberg, and Edgar Meyer. An autobiographical solids: back home in Pittsburgh, there used to be this roadhouse called the Lonesome Pine. Before that it was called Fat Daddy's Twin Pines Lounge, but one of the trees died. We don't know what happened to the father figure. Are we rambling? Is this interesting to anybody? (Until 10 p.m.)

19:00 (2) Secret Intelligence: The Enterprise. The study of the US intelligence community here and abroad continues with a look at recent spooky affairs — from domestic espionage to Iran-contra. Until 11 p.m.)

abroad continues with a look at recent spooky affairs — from domestic espionage to Iran-contra. (Until 11 p.m.) 19:00 (44) & Singing Stream. A family portrait of black gospel kin from North Carolina. (Until 11 p.m.) 10:30 (38) 1984 (movie). They had to do it. The year couldn't have gone by without this movie. Richard Burton and John Hurt re-create the inescapable Orwellian nightmare. Little did Orwell know that instead of totalitarian mind control, the mid-'80s horror would be the advent of competing long-distance companies. (Until 1 a.m.) 11:00 (2) The Turning Point (movie). Anne Bancroft, Shirley MacLaine, and Mikhail Baryshnikov star in a tedious 1977 sudser about a collection of troubled people for whom it is difficult to dredge up much sympathy. Making a mountain out of a hill of beans. (Until 1 a.m.) 11:00 (44) Window on World Television: The Dumb Show and Finnish Lake Fantasies. The video world of Finland brought into our homes in the form of a comedy about a foreign visitor (right, they think he's dumb because he doesn't understand Finnish) and a visual essay on water. (Until midnight.) 1:30 a.m. (68) A Night Te Remember (movie). A 1958 adaptation of Walter Lord's definitive account of the sinking of the *Titanic*. Kenneth Moore and Ronald Allen star. (Until 3:30 a.m.)

of the sinking of the *Titanic*. Kenr Ronald Allen star. (Until 3:30 a.m.)

#### SUNDAY

1:00 (2) Upstairs, Downstairs: Wanted, A Good Home. (Until 2 p.m.) 3:30 (7) Beaketbell. The Celts versus the Los ...

Angeles Lakers.

5:30 (2) WonderWorks: Young Charile Chaplin, part two. In which the little Little Tramp lands his part two. In writch the further tramp lands his first speaking role. (Until 6:30 p.m.)

6:00 (44) War and Peace in the Nuclear Age: Europe Goes Nuclear. Repeated from last week. How Europe's fear of becoming the battleground of another land war resulted in that continent's housing more nukes than any other place on earth. (Until 7 p.m.)

m.)

00 (2) Nature: Under the Emeraid See. Ever order what's in the waters off the coast of British olumbia? Now's your chance. (Until 9 p.m.) 00 (38) Hockey. The Bruins versus the Edmonton

00 (69) Great Performers. In concert with Harry elafonte. (Until 9 p.m.)

8:00 (69) Great Performers. In concert with Harry Belafonte. (Lmil 3 p.m.)
9:00 (2) Mesterpiece Theatre: Christabel, part one. The start of a four-part drama by The Singing Detective writer Dennis Potter based on autobiographer Christabel Bielenberg's account of a plot to assasinate Hitter. (Until 10 p.m.)
9:00 (4) Swimsuit (movie). Models compete in bathing-suit contest. Must be one of those ratings-sweeps periods. Thing is, after a diet of Portrait of a Teenage Nude Centerfold Hooker films, this sounds pretty tame. William Katt and Catherine Oxenberg star. (Until 11 p.m.)
9:00 (5) Passion and Paradies, part one. Described as "a searing tale of love, greed, and decelt." Only in the '80s. Armand Assante, Catherine Mary Stewart, Mariette Hartley, Wayne Rogers, and Rod Steiger star in this two-part drama based on the 1943 jet-set murder of Sir Harry Oxiess. Something about a daughter and a gigolo. To be concluded on Tuesday, starting at 9 p.m. (Until 11 p.m.)
9:00 (7) The Fulfillment of Mary Gray (movie). Nice Victorian-novel title, that. Married couple can't have kid. Husband suggests his write try with his brother. She says no way, it goes on from there, but you don't have to watch. Cheryl Ladd (why did this aound like a Cheryl Ladd movie?), Ted Levine, and Lewis Smith star. (Until 11 p.m.)
9:00 (69) Great Performers. Impressions and impersonations with Rich Little. (Lntil 10 p.m.)
10:00 (28) Mystery: Agatha Christie: Miss Marple: Murder at the Vicarage, part two: Repeated from last week. In which Jane M. discards the multiple confessions and unearths the real killer. (Until 11 p.m.)

p.m.) 11:00 (38) Ask the Menager. If your water heater explodes one week, why should your toilet tank leak the next? Is God fair, or what? (Until 11:30

p.m.) 11:30 (44) Bealsville: Wings of Deliveran history of an all-black Florida community (ship) 1865 by 12 former slaves. (Until midnight.)

#### MONDAY

7:30 (BPN) Now It Can Be Totd: Campaign '88 Revelations. The Boring Political Network (available through selected cable systems) introduces a series of presidential-campaign retrospectives focusing on previously undisclosed information. Tonight's topic: Jackson really won the nemination; the Dukakis campaign was an elaborate network cover-up. (Until 8 p.m.) 8:00 (2) War and Peace in the Nuclear Age: At the Brink. How the Kennedy administration scared itself (and the rest of us as well) during the Cuban Missile Crisis. October 1962, the month we almost lost it. To be repeated on Tuesday at 11 p.m. (Until 9 p.m.)

9 p.m.) 8:30 (44) Bill Moyers' World of Ideas. Part one of an interview with pediatrician T. Berry Brazelton. (Until 9 p.m.) 9:00 (2) Ethics in America: Public Trust, Private Interests. Fred Friendly and his guests discuss the level of trust among government folk and between the government and the people who elect it. Actually, our trust is unfailing — we trust government to serve the grafters and let the rest of us starve in the streets. (Until 10 p.m.) 9:00 (4) Original Sin (movie). Something about a mother whose child is abducted, thereby setting off a Mob war. Ann Jillian is the mother; Charlton Heston has some sort of godfather role. (Until 11 p.m.)

p.m.) 11:00 (2) Ethnic Notions. A powerful spec the origins and reinforcements of black ste through US history. (Until midnight.)

#### TUESDAY

7:30 (BPN) Now it Can Be Told: Campaign '86 Revelations. BPN analysts demonstrate that if you turn off the sound and just read Bush's lips, you'll see he was saying, "No new taxis." (Until 8 p.m.) 8:00 (2) Newe: God, Darwin, and the Dinosaur. Maybe it was a long, hard climb out of the slime to our current evolutionary plane. Or maybe, as a bunch of funatic-fringe zealots would have us believe, the world went poof and here we were. Evolution versus creationism. We're just humoring these nendle because we let them vote, right? (Until

these people because we let them vote, right? (Until 9 p.m.)
8:00 (38) The Muppet Movie (movie). Jim Henson and his seamy sidekicks star in the 1979 stuffed comedy. (Until 10 p.m.)
8:30 (44) Bill Moyers' World of Ideas. The conclusion of an interview with pediatrician T. Berry Brazelton. (Until 9 p.m.)
9:00 (2) Frentline: Who Profits from Drugs? Following the money through international cashflow lines. To be repeated on Wednesday at 11 p.m. (Until 10 p.m.)
9:00 (5) Peaselon and Paradise, part two. The conclusion. (Until 11 p.m.)
9:00 (7) Bridesmaids (movie). Four friends reunite at a fitth's wedding after five years apart and discover the one thing they have in common. Shelley Hack and Brooke Adams star. (Until 11 p.m.)

#### WEDNESDAY

Revelations: Another starting fact: Dukakis is not Greek. (Until 8 p.m.)
8:00 (7) The 31st Annual Grammy Awards. Remember back when these shows never had any rock acts on them? Now Tom Jones probably can't even get a ticket. (Until 11 p.m.)
8:00 (25) Remo Williams: The Adventure Begins (movie). And as far as we know, it never continued after this flashy, over-long 1985 pulp adventure starring Fred Ward as a cop recruited into a secret revenge society. (Until 10 p.m.)
8:00 (38) Superman I (movie), part one. Christopher Reeve and Margot Kidder star in the 1978 spectacular that took its job of harking back to the comilo-book classic seriously. Subsequent genre copies The Legend of the Lone Ranger, Flash Gordon, etc. resorted to cheap trivialization and ended up ruining a lot of good memories. To be concluded on Thursday starting at 8 p.m. (Until 1 p.m.)

concluded on Thursday starting at 8 p.m. (Unit 10 p.m.)

8:30 (2) Lighthouses of New England. A look at a vanishing lifestyle — civilian lighthouse keepers. It's ionely at the top. (Until 9 p.m.)

8:30 (44) Bill Moyers' World of Idese. An interview with literary critic Northrop Frye. (Until 9 p.m.)

9:00 (2) My American Cousin. A Canadian production about a girl from British Columbia who falls in love with her California cousin. (Until 10:30 p.m.)

9:00 (44) Timeline: The Crusades. This just in from Jerusalem . . . The first of six specials that present major events of history in modern-day TV-news-cast format. In the same vein as the "Life of Christ" comic book. (Until 9:30 p.m.)

11:90 (2) Frontline: Who Profits from Drugs? Repeated from Tuesday at 9 p.m.

#### THURSDAY

7:30 (BPN) Now It Can Be Told: Campeign '88 Reveletions. Barbara Bush and Margaret Thatcher are cousins. (Juril 8 p.m.)
8:00 (38) Supermen I (movie), part two. The steely conclusion. (Until 10 p.m.)
8:00 (2) Say, Brother: Beacon to Freedom: Black Life in the Bay Colony. A celebration of the accomplishments of blacks in colonial New England (Intil 9 p.m.) accomplishments of blacks in colonial New England. (Until 9 p.m.)

8:30 (44) Bill Moyers' World of Ideas. An interview with political philosopher Marths C. Nussbaum. (Until 9 p.m.)

8:00 (2) Mystery: Agatha Christie: Miss Marple: Nemesis; part one. In which the ageless Jam-Marple is granted a millionaire's legacy provided she investigates an ancient crime. (Until 10 p.m.)

#### FRIDAY

7:30 (BPN) Now It Can Se Told: Campaign '88 Revelations. Nancy tints Reagan's hair while he's 7:30 (BPN) Now it Can Be Told: Campeign '86 Revelations. Nancy tints Reagan's hair while he's asleep. (Until 8 p.m.)
8:00 (36) Going Ape (movie). Here's a lost bit of filtmasking. Tony Danza and Danny DeVito star in the story of a man who leaves his son \$5 million and three orangutans. (Until 10 p.m.)
8:30 (44) Bill Moyers' World of Idees. An Interview with former New York Public Library president Vartan Gregorian. (Until 9 p.m.)
9:00 (2) Wynton Mersellis: Blues and Swing. A profile of the most recent jazz talent to win mainstream attention. And he did it without playing "Feelings." (Until 10 p.m.)
11:00 (2) Secret of the Waterfall. Charles Atlas and Douglas Dunn produced this video-dance piece on location on the Vineyard. Performers include Susan Blankensop, Douglas Dunn, Diane Frank, John McLaughlin, Deborah Riley, and Grazia Della-Terza. (Until 11:30 p.m.)

# February 16 - 20



#### TAKE AN ADDITIONAL

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ERROL STRENGTH and the CONCIOUS BAND \* YES BRAZIL BAND

Friday, February 24 2 SHOWS RHYTHM KINGS

SCREAMING COYOTES

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'THE LIFE OF
BOB MARLEY' ROGER STEFFENS NEW GENERATION

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Fri., Feb. 17 **CRIME & PUNISHMENT** LEFT OF CENTER **NINE LIVES** 

Sat., Feb. 18 LISTENER UNITED SNAKES **BROWN BAG GUZZLERS** 

Thurs., Feb. 23 SEDUCER

Fri. Feb. 24 THE GORDONS DOWN STAIRCASE THE STAND

Set., Feb. 25 ZUG ZUG BAD DOG THE LOST PILOTS

(teele square) somerville 623-8177 For Bookings Call Ironside Mgmt. 391-1417



Scruffy the Cat play T.T. the Bear's on Saturday.

Te place a lieting: bring it or send it to Listings, Boston *Phoenic*, 126 Brookline Ave, Boston 02215 by Thursday a week before the Friday when it should appear, each issue's listings run from that Friday to Friday of the following week. We can't sake any listings ever the phone. There is no charge, but your copy is subject to our revision and to space limitations. Include the time, date, place, and nature of your event, how much it costs, plus a phone number people can call for more information. (If it's free, specify "free" or "no charge.") Without price information we can't print your listing. Theater. Isstings are separate; send them by 2 p.m on Friday to "Play by Play," of Bill Mark. Auditions, classes, courses, reunions, workshops, symposia, and seminars are not listed here: call *Phoenix Classifieds* at 267-1234 to take out an ad. We welcome photographs for possible ad. We welcome photographs for possible inclusion, but can't be responsible for returning

NOTE: ABSOLUTE LISTINGS DEADLINE IS THURSDAY AT 5 P.M. To be considered for "Hot Tix," the deadline is a week earlier; to be considered for "Next Weekend," two weeks

#### **EMERGENCIES**

BOSTON POLICE: 911 BROOKLINE POLICE: 734-1212 CAMBRIDGE POLICE: 911 SOMERVILLE POLICE: 625-1212 STATE POLICE: 566-4500, 782-2335 BOSTON FIRE: 536-1100-or 911 BROOKLINE FIRE: 232-4646 or, from Brooki IDGE FIRE: 876-5800 or, from Cam-

bridge, 911 SOMERVILLE FIRE: 623-1500

## MEDICAL EMERGENCIES

BOSTON-BROOKLINE: 911 POISON: Information Center, 232 SUICIDE: Samaritans 247-0220 METRO AMBULANCE: 268-6700 METRO AMBULANCE: 288-6700
CAMBRIDGE CITY MOSPITAL: 498-1000
MASS, GENERAL HOSPITAL: 726-2000
MASS, EYE & EAR: 523-7900
BOSTON CITY HOSPITAL: 424-5000
BETH ISRAEL HOSPITAL: 735-3337
BRIGHAM & WOMEN'S HOSPITAL: 732-5636
CHILDREN'S HOSPITAL: 735-6611
PROJECT PLACE HOTLINE: 267-9150
BOSTON RAPE CRISIS CENTER: 492-RAPE.
Immediate and continuing support, medical and legal info, referrals. legal info, referrals.

RAPE CRISIS MOTLINE serving Greater Lynn and North Shore. Call 595-RAPE for immediate and continuing support, medical and légal

ST. ELIZABETH'S HOSPITAL: 789-3000 COCAINE HOTLINE: 1-800-822-0223. DOMESTIC VIOLENCE HOTLINE: 1-800-333-SAFE.

GAY/LESBIAN HELP LINE: crisis interv health and business referrals, AIDS and safersex information, documentation of anti-gay violence: call 267-9001.

FRIDAY

BUNRATTY'S (254-9820), 186 Hervard Ave.,

Allston, Farrenhelt, Street Kid, Lightning Rose, CAFÉ FLORIAN (247-7603), 85 Newbury St., Boston, Jazz guitarist John Stein: CANTARES (647-6300), 15 Springfield St., Cambridge, At 10 p.m., Arturo and the Cantares Band, Latin dance music.

broge. At 10 p.m., Arturo and the Cartaires Band, Latin dance music. CITYSIDE (742-7390), 262 Faneuil Heil Market-place, Boston. Alice and the Wonderband. CLUB CAPE (536-0965), 209 Columbus Ave., Boston. Carol O'Shaunnessey; in Club Caharet, Adrienne Torf. CLUB III (623-6957), 608 Somerville Ave., Somerville. New Man, Trace of Red, Points North.

Somerville. New Man, 1780s of 7835, North.
North.
COLONNADE HOTEL (424-7000), 120 Huntington Ave., Boston. At Zachary's Bar, sax-ophonist Mitte Monaghan.
DOC's PLACE (242-3157), Herrison Ave. and Northampton St., Boston. Vasco DeGamma, Big Clock, Hollow Men.
ED BURKE's (232-2191), 808 Huntington Ave., Roston. High Function.

Boston. High Function. EDIBLE REX (508-667-6393), 251 Old Concord

Rd., Billerica. The Zulus, the El Caminos.
GILREIN'S (508-791-2583), 802 Main St.,
Worcester. Shirley Lewis and the Movers.
GREEN STREET STATION (522-0792), 131 Green St., Jamaica Plain. Staughter Shack, Cows, Godbullies, Babes in Toyland. GROVERS (922-9695), 392 Cabot St. (Rte. 1A), Beverly, Treat Her Right. HARPER'S FERRY (254-9743), 158 Brighton Ave., Aliston, Ronnie Earl, Jerry Portnoy and the Broadcasters, 11th Hour Band.

HILTON HOTEL (569-9300), Jogan Airport, East Boston. Ted Casher and the Al Vega Trio,

Boston. Teo Cabres professional talent showcase. JOHNNY D'S (776-9667), 17 Holland St., Davis Comerville, James Blood Ulmer Blues

Experience.

JUMBO'S (623-7680), 1133 Broadway, Some-rville. Crime and Punishment, Left of Center, Nine Lives.

ME AND THEE COFFEEHOUSE (631-6987), 28

Mugford St., Marblehead. Anne Hills. MODERN TIMES CAFE (354-8371), 134 Hamp-MODERN TIMES CAPE (354-8371), 134 Hamp-shire St., Cambridge. The Lolterers. NIGHTSTAGE (497-8200), 823 Main St., Cam-bridge. Babatunde. Olatunji, Shy Five. OLD VIENNA KAFFEEHAUS (896-2230), 22

South St., Westboro Center, Marienne Kreitlow, PARADISE (254-2054), 967 Comm. Ave., Bos-ton, Urban Blight. PLOUGH AND STARS (492-9654), 912 Mass. Ave., Cambridge, Ray Bonneville.

THE RAT (538-2750), 528 Comm. Ave., Boston.
Spy vs. Spy, Blue Rhino, Hiding in Public. In the balcony, Flying Scots Drink Free.

REGATTABAR (864-1200) 1 Bennett St., Harvard Sq., Cambridge. The Phil Woods Quintet.

RICK'S CAFE (244-8989), 288 Walnut St.,

Newtonville. The Mark Henry Jazz Trio. ROXY (227-7699), -279 Tremont St., Boston. Neicey Boswell and White Heat at Roxy perform swing music; dance performances by the Rox-

RYLES (876-9330), 212 Hampshire St., Inman Square, Cambridge. Upstairs, C'Est What; Downstairs, the Herman Johnson Quartet. SHERATON PLYMOUTH (508-747-1832), Rtes. 3A and 44, Plymouth. In the Pub, Jan Shapiro and the Paul McWilliams Trio.
SIT 'N BULL PUB (508-897-7232), 163 Main St.,

Maynard. Caught in the Act.

THE TAM (277-0982), 1648 Beacon St.,

THE TAM (277-0982), 1648 Beacon St., Brookline, Little Frankie and the Premiers.

T.T. THE BEAR'S PLACE (492-0082), 10 Brookline St., Cambridge. Big Barn Burning, Circle Sky, Chaotic Past.

WESTIN MOTEL (424-7425), Coptey Place, Boston. In the Turner Flaheries Bar, the Larry Watson Quarter. In the Labby Lounge, at 5 p.m., Stevie Soares; at 8 p.m., Gaoff Hicks.

WILLOW JAZZ CLUB (623-9674), 699 Broadway, Somerville. Tony Cada Sextet.
WINNIE'S PUB (566-8651), 1619 Tremont St.,

WORCESTER ARTIST GROUP (508-754-0545), 38 Harlow St., Worcester, Ground Zero, C.C.A.

#### SATURDAY

You can find the addresses and phone numbers for clubs under the listings for Friday at the beginning of this section.

BUNRATTY'S, Alston. Rick Danko, Chili Benthers the Benchmark

Brothers, the Boogeymen. CAFÉ FLORIAN, Boston. Jazz guitarist Bo

Thism.

CANTARES, Cambridge. At 10 p.m., Arturo and the Cantares Band, Latin dance music.

CITYSIDE, Boston. Pete Hostage.

CLUB CAFE, Boston. Eula Lawrence; in Club Caberet, Adrienne Torf.

CLUB III, Somerville. Extreme, Flesh.

COLONNADE MOTEL, Boston. At Zachary's Ber, aaxophonist Mike Monaghan.

ED BURKE'S, Boston. The Band That Time Forgot.

Forgot.

EDIBLE REX, Billerica. T.H. and the Wreckage. the Gordons, Mystic Haven.

GREEN STREET STATION, Jamaica Plain. Mov-

ing Targets, Loving Six, Green Magnet School. GROVERS, Beverly, Laurie Sargent. HARPER'S FERRY, Aliston. Young Neal and the

Vipers, Sugar Ray and the Bluetones. HILTON HOTEL, East Boston. The AI Vega Trio, Alice Johnson; at 11 p.m., open mike. JOHNNY D'S, Somerville. Tom Russell Band,

JUMBO'S, Somerville. Listner, United Snakes, Brown Bag Guzzlers. NIGHTSTAGE, Cambridge. Pate Barden's Band,

with Mick Fleetwood.

OLD VIENNA KAFFEEHAUS, Westboro Center The Chicken Chokers.

PARADISE, Boston. At 9:30 p.m., Adventures in

PLOUGH AND STARS, Cambridge. Kevin Con-

nolly, THE RAT, Boston. At 2 p.m., all-ages show with Soulside, American Standard, Uncle Betty; at 9 p.m., the Outlets, the Blackjacks, Untamed Youth, Whoville. In the belcomy, Joe Harvard. REGATTABAR, Cambridge. The Phil Woods

RICK'S CAFE, Newtonville. The Mark Henry

Jazz Trio.

ROXY, Boston. Neicey Boswell and White Heat at Roxy perform swing music; dance performances by the Roxies.

RYLES, Cambridge. Upstairs, C'Est What; Downstairs, the Herman Johnson Quartet.

SHERATON PLYMOUTH, Plymouth. In the Pub, the Paul McMilliams Trio.

SHERATON PLYMOUTH, PTYTINGUE IN THE PAUL MCWIlliams Trio.
SIT 'N BULL PUB, Maynard, Caught in the Act.
THE TAM, Brookline, P.J. and the Soul Shakers.
T.T. THE BEAR'S PLACE, Cambridge. Scruffy

the Cat, Blood Oranges.
WESTIN HOTEL, Boston. In the Turner Fisheries
Bar, the Larry Wat8on Quartet. In the Lobby
Lounge, at 5 p.m., Stevie Soares; at 8 p.m., Geoff

WILLOW JAZZ CLUB, Somerville. Tony Cada

Sextet.
WINNE'S PUB, Boston. Hunter Holmes.
WORCESTER ARTIST GROUP, Worcester. The

#### SUNDAY

You can find the addresses and phone numbers for clubs under the listings for Friday at the

beginning of this section.
BILL ASH'S LOUNGE (284-1181), 78 Revere
Beach Blvd., Revere. "Bettle of the Bands"
show, with local musicians.
BUNRATTY'S, Allston, Blood Hounds, Lazy
Susan, Witch Doctor, the Bristots, the Sleves, the
Bein

CANTARES, Cambridge. At 2 p.m., blues jum with Silas Jr. and the Hot Ribe; at 9 p.m.,

EL (451-1905), 25 Necco St., Bos-

CLUB CAPE, Boston. Mary Hanson; in Club Cabaret, Adrienne Torf. CLUB III, Somerville. Country feetival. ED. BURKE'S, Boston. Luther "Guitar Jr." Johnson and the Magic Rooters. EDIBLE REX, Billerica. Chloroform Kate, Nor-

Harmonics.
GROVERS, Boverly, The Mighty Charge.
HARPER'S FERRY, Allston. At 3 p.m., jazz jam
with the 1309 All Stars; at 9:30 p.m., rhythm-andblues jam, with Stovall Brown.
JOHNNY D'S, Somerville. At 3 p.m., jazz jam with
Boston Bated Glues. At 9 p.m., Tiger's Baku.
MIDDLE EAST RESTAURANT (354-8238), 472
Mass. Ave., Cambridge. Saxophonist Gary Joyres, cellist Glynis Lomon, and percussionist
Massahi Harada.

asashi Herada. GHTSTAGE, Cambridge. Cerol and Cert

ENNA KAFFEEHAUS, Westboro. Jazzwith Deborah Henson-Conant. USE, Boston. At 10 p.m., over-18 inter-

national party.

PLOUGH AND STARS, Cambridge. The Hub-

caps.
THE RAT, Boston. Ed's Redueming Qualities, the Road Runners, Aleka's Attic.
RYLES, Cambridge. Upstairs, Shy Five dance party; Downstairs, the Igor Butman Quartet.
SIT 'N BULL PUB, Maynard. At 5 p.m., the Bobby Watson Band. Blue Hornets, the West End Blues

THE STICKY WICKET (508-435-5305), 167 West Main St., Hopkinton. At 2 p.m., jazz brunch, with the Back Bay Ramblers.

THE TAM, Brookline. Downtime.
33 DUNSTER STREET (354-0636), 33 Dunster
St., Cambridge. At 11 a.m., the Boole Jazz Trio.
WESTERN FRONT (492-7772), 343 Western

Ave., Cambridge. Mozamba. WESTIN HOTEL, Boston. In the Turner Fisheries Bar, the Art Matthews Trio. In the Lobby Lounge, David Crohen. WILLOW JAZZ CLUB, Somerville. Natraj.

#### MONDAY

You can find the addresses and phone numbers for clubs under the listings for Friday at the beginning of this section.

CANTARES, Cambridge. Blues jam, with Chris "Stoval" Brown, Madeleine Hall, Ned Smith.

CITYSIDE, Boston. Average Americans.

CLUB CAFE, Boston. Ed Meredith.

COFFEE KINGDOM (755-8936), 2 Richmond Ava., Worcester. Chuck and Mud.

PLOUGH AND STARS, Cambridge. Joe Harvard and friends.

and friends.—
RYLES, Cambridge. Downstairs, the Teese Gohl

Trio.
THE TAM, Brookline. The Shakers.
WESTIN HOTEL, Boston. In the Turner Fisheries
Bur, the Art Matthews Trio. In the Lobby Louings,
at 5 p.m., Stevie Souries: 48 p.m., David Crohan.
WILLOW JAZZ CLUB, Somerville. Threeish.

#### TUESDAY

You can find the addresses and phone numbers for clubs under the listings for Friday at the beginning of this section.

BURRATTY'S, Aliston. The Joneses, the Slaves.

Dog House. CANTARES, Cambridge. Weepin' Willie and the

All-Star Blues Band. CITYSIDE, Boston. Shirley Lewis and the

COFFEE KINGDOM (755-8936), 2 Richmond Ave., Worcester. Bill Walach. COLONNADE HOTEL, Boston. At Zachary's

COLONADE HOTEL, BOSTON. At Zachary's Bar, trumpeter Dave Burdett.
GILREINS, Worcester. Acoustic workshop, GREEN STREET STATION, Jamaica Plain. Third annual Maxie awards show, hosted by the Mystery Girls and Patrick McGrath.
JOHNNY D'S, Somerville. At 8 p.m., Tony Cuffe. MISTY'S (284-720), Squire Rd. and Rte. 1, Reserve Nicht Marie.

were. Night Magic. GHTSTAGE, Cambridge. The Harper Brothers

PLOUGH AND STARS, Cambridge. J.G. and the Giant Killers. REGATTABAR, Cambridge. The George Cables

Trio.

RYLES, Cambridge. Upstairs, Arie Volinez Cuartet; Downstairs, the Bruce Bartlett Trio. THE TAM, Brookline. Robin Lane and the Catherine Devid Band.

T.T. THE BEAR'S PLACE, Cambridge. Plan B, It Can't Happen to Me, Lazy Frank, Rieing Suns. WESTIN HOTEL, Boston. In the Turner Fisheries Bar, the Carls Cook Cuartet. In the Lobby Leunge, at 5 p.m., Stevie Soeres; at 8 p.m., Mary M. Morgan.

MILLOW JAZZ CLUB. Somerville. John Turner

WILLOW JAZZ CLUB, Somerville. John Turner

#### WEDNESDAY

You can find the addresses and phone numbers for clubs under the listings for Friday at the beginning of this section. BushRATTY'S, Alleton. Hullabaloo, Slaughter Shack, Toeoutter, Snidely Whiplash.
CANTARES, Cambridge. Nixie Ray and Back

CLUB CAFE, Boston. Eula Lawrence. CLUB III, Somerville. Bacchus, Valia, Sleep Child.

Child.
COLONNADE HOTEL, Boston. At Zachery's Ber, trumpeter Dave Burdett.
EDIBLE REX, Billerica. Girt on Top, Cairo Stand.
GILREIN'S, Wonsster. Open stage, with Nexus.
HARPER'S FERRY, Alston. Blues jam, with the Boston Baked Blues Band.
JOHENY D'S, Somerville. Treat Her Right, Lazy

Susen.

MISTY'S (284-7200), Squire Rd. and Rts. 1,
Revers. "R-rated" hypnorist Frank Santos.

NECCO PLACE (426-7744), 1 Necco St., Soston.
Robin Lane Diuc, Yes Brazil Band.

NIGMTSTAGE. Cambridge. X-O., the Harb
Pomeroy Big Band.

PARADISE, Boston. At 7 p.m., They Might Be
Glents; at 10 p.m., over-18 dence party.

PLOUGH AND STARS, Cambridge. Sch

Coyones.
THE RAT, Boston. At 8 p.m., over-18 show, with Henry Rollins, Plan 9, Grin.
REGATTABAR, Cambridge. The George Cables

THE TAM, Brookline, Savoy Truffle. T.T. THE BEAR'S PLACE, Cambridge. Red Rubber Ball, Fast Frog. Stick People, Franz

WESTIN HOTEL, Boston, in the Turner Pisheries Ber, the Carta Cook Quartet. In the Lobby Lewage, at 5 p.m., Stevie Soares; at 8 p.m., Mary M. Morgan. Morgan.

\*\*BLLOW JAZZ CLUB, Somerville. The Fringe.

#### THURSDAY

You can find the addresses and phone numbers for clubs under the listings for Friday at the beginning of this section.

ANDY WARNOL MEMORIAL BALLROOM (227-1447), 200 Warrenton St., Boston, Exprimental dance music. UNRATTY'S, Allston. Shout, Catharais, Lady CAFÉ FLORIAN, Boston. Classical goltarist'Leo

CANTARES, Cambridge. Siles Jr. and the Hot

Ribs.
CITYSIDE, Boston. The Rev.
CLUB CAFE, Boston. Debbie Sullivan.
CLUB III, Somerville. Big Face, Floating Bosts,
Tommy's Darkling Thrush.
COLONADE HOTEL, Boston. At Zachary's
Bar, trumpeter Dave Burdett.
ED BURKE'S, Boston. Nixie Ray and Backtalk,
Automatic Clim.

DIBLE REX, Billerica. Frequency Target, Storm Warning. GILREIN'S, 802 Main St., Worcester. West End

Blues Band.

GREEN STREET STATION, Jamaica Plain.
Funhouse, Lemmings, Skeptics Bookshelf.
GROVERS, Beverly. Over-18 show, with heavy ILTON HOTEL, East Boston. The Al Vega Trio.

Karen Cameron; at 11 p.m., open mike. JOHNNY D'S, Somerville. Arrow, soca music. JUMBO'S, Somerville. Feet of Clay, Blind Owl,

JUMBO'S, Somerville. Peet of Casy, Salad Casy, Nothing Sacred.
MISTY'S (284-7200), Squire Rd. and Rte. 1, Revere. Copy Kittens and Company.
NECCO PLACE (426-7744), 1 Necco St., Boston.
Errol Strength, Yes Brazil Band.
MIGHTSTAGE, Cambridge. Chief Commander

Ebenezer Obey.
OLD VIENNA KAFFEEHAUS, Westboro Center. Kevin Connolly.

PARADISE, Boston. Mink Deville.

PLOUGH AND STARS, Cambridge. Soul

Twisters.
THE RAT, Boston. The Dawgs, the Pope-alopes, the Underachievers, Marianne's Secret
Lust.
REGATTABAR, Cambridge. The Dorothy

REGATTABAR, Cambridge. The Dorothy Dongan Trio.
RYLES, Cambridge. Upstairs, Ben Sher Group; Downstairs, the Greg Abate Quartet.
THE TAM, Brookline. High Function.
T. THE BEAR'S PLACE, Cambridge. Talking to Animals, Rebecca Lulu, Button Kings.
WESTIN HOTEL, Boston. In the Turmer Fisharies Ber, the Carle Cook Quartet. In the Lebby Lounge, at 5 p.m., Stevie Soares; at 8 p.m., David Crohan.
WILLOW. JAZZ CHIR. Societies.

WILLOW JAZZ CLUB, Somerville. Jerry

#### FRIDAY

You can find the addresses and phone numbers for clubs under the listings for the previous Friday at the beginning of this section.

BUNRATTY'S, Aliston. Ultra Blue, Still Life.

CAFÉ FLORIAM, Boston. Jazz guitarist John

Stein.
CANTARES, Cambridge. At 10 p.m., Arturo and the Cantares Band, Latin dance music.
THE CHANNEL (451-1905), 25 Necco St., Boston. Blood, Sweat and Tears.
CITYSIDE, Boston. C.Jammers.
CLUB CAPE, Boston. Carol O'Shaunnessey.
CLUB III, Somerville. Plate O' Shrimp, Happy

COLONNADE HOTEL, Boston. At Zechary's

Ber, trumpeter Deve Burdett.

DOC'S PLACE, Boston. T.B.A., Society of Children, Hunting Steeve.

ED BURKE'S, Boston. Powderglide, Drive All

BLE REX. Billerica. Pousette Dart Band. Robin Lane. GILREIN'S, Worcester. Ron Sloan and Blue

Midnight. GREEN STREET STATION, Jamaica Plain.

GROVERS, Beverly. The Fools. HARPER'S FERRY, Allston. The Band That Time

HILTON HOTEL, East Boston. Ted Casher and The Al Vega Trio, professional talent showcase.

JOHNNY D'S, Somerville. Fat City Band.

JUNED'S, Somerville. The Gordons, Down
Staircase, the Stahd.

ME\_AMO\_THEE COFFEEHOUSE, Marbiehead.

Motor City Rhythre Kings, Screaming Coyotes. OLD VIENNA KAFFEENAUS, Westboro Center. Harvey Reid. PLOUGH AND STARS, Cambridge. Ray Bort-

THE RAY, Boston. The Neighborhoods, the Definos, Voodoo Dolls, in the balcony, Chris Chandler.

EGATTABAR, Cambridge. The Dorothy Donegan Trio.
RICK'S CAFE, Newtonville. The Mark Henry

Jazz Tio.

ROXY, Boston. Nelicey Boswell and White Heat at Roxy perform swing music; dance performances by the Roxies.

RYLES, Cambridge. Upreals, Bruce Bartlet, Ousriet; Devreatelre, the Harman Johnson.

Continued on page 28

### Clubs



Win a FREE Trip to Cancun, Mexico (7Nights) Come in for details!

> Every Sat. **Beauty Contest**

Every Thurs. **Pool Tournament** 

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SERVING LUNCH EVERYDAY

TONIGHT Fri., Feb. 17

BIG BARN BURNIN CIRCLE SKY CHAOTIC PAST

Sat., Feb. 18

SCRUFFY THE CAT

THE BLOOD ORANGES

Tues, Feb. 21
PLAN B
IT CAN'T HAPPEN TO ME
LAZY FRANK
RISING SUNS

Wed, Feb. 22
RED RUBBER BALL
FAST FROG
STICK PEOPLE
FRANZ BAND

ys 11:30-2:30 • Sat. & Sun. 12:00-3:31

MUSIC FROM THE MIDDLE EAST

Joynes, Lomon and Harad The Perfumed Scorpions 3-7 Debris The Lombard Street Trio Monday, February 20, 9 p.m. ja
The Mellaw Edwards
Mark Taylor
Tuesday, February 21, 9 p.m. blu
The Wolftones
The Old Dogs
The Brown Bag Guzzlers
Wed., February 22 a las 9 nueva caneia
Flor de Caña

4-8 L Gan's Open Miles

6-8 J. Gag's Open Mike varie Thursday, February 23, 9 p.m.
The Hi-Vibes
The Rydimatics
6-8
The Old Dogs

6-8 Ine Old Dogs Fridays: Greek music Saturdays: Aral Belly Dancers 9-9:30 both nights

472 Mass. Ave., Central Square Cambridge 18+ 267–1071

C

B



Dinner Sun.-Fri. 30-10 pm Saturday, 11:30-10 pm Sun., Brunch II-4 pm

LITTLE FRANKIE & THE PREMIERS

World Beat Pop

ATHERINE

DAVID BAND

(ALL ORIGINALS)

PETER KEANE

& THE TERRY **BRIGHT BAND** 

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FUNCTION

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1648 Beacon St.

Brookline 277-0982

more our querray of remove ! has

Thurs., Feb. 23 Sat., Feb. 18 P.J. & THE REBECCA LULU BUTTON KINGS SOUL SHAKERS Sun., Feb. 19 THE BAGS
THE TITANICS
JOHNNY & THE JUMPER CABLES DOWNTIME Mon., Feb. 20 Sat., Feb. 25 President's Day ILLUSIONS OF GRANDEUR THE SHAKERS



CONCERT LINE - 254-7380 + CLUB LINE - 254-9743

Final Two Nights of Blues Festival

Fri. Feb 17 **RONNIE EARL** & THE **BROADCASTERS** -featuring Jerry Portnoy special guest 11th Hour

Sat. Feb. 18 **YOUNG NEAL &** THE VIPERS **SUGAR RAY &** THE BLUES TONES

Sun. Feb. 19 Boston's only Rhythm & Blues Jam with STOVALL

**BROWN** free admission musicians invite

Wed. Feb. 22 Harpers Ferrys' famous Blues Jam featuring 1988 Battle of the **Blues Band Winners Boston Baked** 

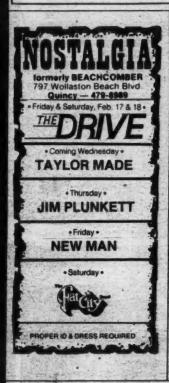
Blues as your host musicians invited

Feb. 23
THE BIG BLUES withspecial quest THE SNAKE **STRECHERS** 

Fri. & Sat. Feb. 24 & 25 THE BAND THAT TIME FORGOT

· Coming · March 2 ROOM FULL OF BLUES

# Clubs



Feb. 17

Feb. 18

FARRENHEIT

**RICK DANKO** 

CHILI BROTHERS

SUNDAY

SUNDAY

OPEN MIKE BLUES JAM

CELLAR DWELLERS

BLOOZE BAND

Bring Your Axel

STREET KIDS GHTNING ROSE

**PARTY HEARTY WEEKEND** 

................... Fri., Feb. 17 High Energy R&B Funk Rock HIGH FUNCTION

Sat., Feb. 18
Best '60s music
BAND THAT TIME

FORGOT

Sun., Feb. 19 Special Sunday Show Grammy & Handy winner LUTHER "GUITAR R." JOHNSON & THE MAGIC ROCKERS

Thurs., Feb. 23
NIXIE RAY & BACKTALK
AUTOMATIC SLIM

Fri., Feb. 24
Rock 'n' Roll Night
POWER GLIDE
DRIVE ALL NIGHT

Sat., Feb. 25 ockin' Cejun Zydeco R&B OOGALOO SWAMIS TOM ENRIGHT & THE SPOTFINDERS

Sunday righ Benefit festuring THE BLOOD HOUNDS LAZY SUSAN WITCH DOCTOR

BRISTOLS THE SLAVES

THE RAIN (acoustic)

A SCANNER DARKLY

REQUIEM IN WHITE

Feb. 20

MONDAY

tington Ave., Boston 232-219 (nr. Brookline Village)

TUESDAY

ESDAY

Nuggets presents
THE JONESES

recerd release perly!)
THE SLAVES
DOG HOUSE

HULLABALOO

SLAUGHTER SHACK TOECUTTER

Feb. 21

Feb. 22



Qualified entries will be evaluated each month and a selected demo will be featured in the CHLARS BY STARLIGHT COLUMN as WENK'S BOSTON ROCKS radio program the following Sunday night on 101.7.

Demos must be self-released independent label recordings
will not be considered. Entries
may be submitted on cassette.
CD or vinyl. All demos are to be
marked with a release date, a
phone number, and should have
been recorded in the past 6

MAL YOUR DEAD TO Desino Durby, c/o the Boston Phoen 126 Brookling Ave., Boston, MA 02115.

THURSDAY

SHOUT CATHARSIS LADY LUCK

**ULTRA BLUE** 

SATURDAY COMIC STRIP

FRIDAY Feb. 24

Feb. 23



Continued from page 25
SHERATON PLYMOUTH, Plymouth. In the Puls,
Stan Ellis and the Paul McWilliams Trio.
SIT'N BULL PUls. Maynard. The Conservatives.
THE TAM, Brookline. Glen Shambroom Band,

Pig Pie Horns.
T.T. THE BEAR'S PLACE, Cambridge. The Bage, the Titanics, Johnny and the Jumper Cables.
WESTIN HOTEL, Boaton, in the Tumer Fisheries
Bar, the Carle Cook Quartet. In the Lobby
Lousge, at 5 p.m., Stevie Soares; at 8 p.m., Geoff

WILLOW JAZZ CLUB, Somerville, Gonz. WORCESTER ARTIST GROUP (506-754-6545), 38 Harlow St., Worcester. Hiphop, Furious III, It Takes Two with M.C. Kaz and D.J. Chilly "B."

O'BRIEN'S PUB (782-8245), 3 Hervard Ave., Allaton. At 8 p.m., ImprovBoston comedy group Call 576-2306 for reservations. Admission \$2.

#### TUESDAY

You can find the addresses and phone numbers for cornedy venues under the listings for Friday at the beginning of this section:
CATCH A RISING STAR, Cambridge. At 8:30 p.m., Gary Lazer, Steve Trilling, Orin Starr. Tickets \$7-\$10.
COMEDY CONNECTION Boston. At 8:45 p.m., Jay Charbonness and friends.

# **OMEDY**

#### FRIDAY

CASTABLES (547-6300); 15 Springfield St., Cambridge, At. 8: p.m., Improvinational contedy by Guilly Children. Call 648-5983 for reservations. Tickets 28. Tickets \$8. CATCH A RE

Guilly Children. Call 648-5903 for reservations. Tickets \$8.

CATCH A RISING STAR (861-9857), 30 John F. Kernedy St., Cambridge. At 8:30 end 31 p.m., comedian-insiglatan Nick Lawin, Brian Killey, Thom Brown. Tickets \$7-\$10.

COMEDY CONNECTION (391-9022), 76 Werrenton St., Boston. At 8:30 and 10:30 p.m., Tony V., Vinnie Favorito, Mike Donovan. Tickets \$8.

BICK DOMERTY'S CONSEDY VAULT (267-8626), Remington's. 124 Boyleton St., Boston. At 10 p.m., improvisation and stand-up comedy with Angry. Tuxedos, Dave Fitzgerald, John. Priest. Tickets \$8-8.

NICK'S COMEDY STOP (482-0830), 100 Warrenton St., Boston. At 8, 10, and 11:30 p.m., Steve Sweeney, Rich Ceisler, Eddle Brill.

STEVIE D'S (508-777-7386), Rite. 114, Middleton. At 9 p.m., Paul Wayne, Billy Martin. Tickets \$6.

STITCHES (254-3939), 989 Comm. Ave., Boston. At 9 and 11-p.m., Denis Leary, Kevin Knox and guests. Tickets \$8.

#### SATURDAY

You can find the addresses and phone numbers for comedy venues under the listings for the previous Friday at the beginning of this section. CANTARES, Cambridge. At 8 p.m., improvisational comedy by Guilty Children. Call 848-5963 for reservations. Tickets \$6. CATCH A RISING STAR, Cambridge. At 7:30, 9:45 p.m., and midnight, comedian-magician Nick Lewin, Brian Kiley, Thom Brown. Tickets \$7-\$10.

\$7-\$10.

COMEDY CONNECTION, Boston. At 7, 9, and 11:15 p.m., Tony V., Vinnie Favorito.

DICK DOHERTY'S COMEDY VAULT, Boston. At 10 p.m., John Pizzi, Dave Fitzgerald, Gary Luciano, Dan Schloesberg, Brendan McMahn.

NICK'S COMEDY \$70P, at 8, 10, and 11:30 p.m., Stars Sweepers, Planie Lary, Erfelia Lary, Erfelia (Lary, Erfelia).

Steve Sweeney, Denis Leary, Eddle Brill.

PLAY IT AGAIN SAM'S (232-4242), 1314 Comm.

Ave., Brighton. At 9 and 11 p.m., Mille Larson,

Kevin Knox, Dean Edelson. Tickets \$8.

STEVIE D'S, Middleton. At 8:30 and 10:45 p.m.,

Paul Wayne, Billy Martin. Tickets \$7.

STITCHES, Boston. At 8 and 10 p.m. and religional service conditional services. Tickets

midnight, Barry Crimmins and guests. Tickets \$8.

#### SUNDAY

You can find the addresses and phone numbers for comedy venues under the listings for Friday at the beginning of this section. CATCH A RISING STAR, Cambridge. At 8:30 p.m., comedy showcase/open-mike night.

COMEDY CONNECTION Boston. At 8:30 p.m., Tony V., Vinnie Favorito. NICK'S COMEDY STOP, Boston. At 6:45 p.m., Kevin Flynn, Larry Norton, Vinnie Favorito, Eddie

STEVIE D'8, Middleton. At 7 p.m., "No Work Tomorrow" show, with three comedians. Admission \$4.

STITCHES, Boston. At 9 p.m., "Comedy Hell," open-mike night with George MacDonald. Tickets \$3.

#### MONDAY

You can find the addresses and phone numbers for comedy venues under the listings for Friday at the beginning of this section.

CATCH A RISING STAR, Cambridge. At 8:30 p.m., comedy showcase/open-mike riight. Tickets \$5.

NICK'S COMEDY STOP, Boston. At 8:30 p.m., open-mike night, with Billy Martin.

y Charbonneau and friends. CK'S COMEDY STOP, Boston. At 8:45 p.m., wird Knox, Anthony Clark, Léo Baldwin, Rich

#### WEDNESDAY

You can find the addresses and phone numbers for comedy venues under the fettings for Friday at the beginning of this section.

CATCH A RISING STAR, Cambridge. At 8:30 p.m., Gary Lazer, Steve Trilling, Orin Starr. Tickets 57-510.

COMEDY CONNECTION Boston. At 8:30 p.m., Mike McDonald, Chris Zitci, McK'S COMEDY STOP, Boston. At 8:45 p.m., George MacDonald, Nick DiPaolo, Big D. PURPLE SMAMROCK, (227-2060) 1 Union St., Boston. At 10 p.m., Chris Zitci, Larry Myles, John Pizzy, Tickets 33.

STITCHES, Boston. At 9 p.m., over-18 show, with Anthony Clark, Stave Faris, Denis Lessy, Kevin Knox. Tickets 86.

#### THURSDAY

You can find the addresses and phone numbers for comedy venues under the fistings for Friday at the beginning of this section.

CATCH A RISING STAR, Cambridge. At 8:30 p.m., Gary Lazer, Steve Trilling, Orin Starr. Tickets \$7:450.

COMEDY CONNECTION Boston. At 8:30 p.m., Mike McConsid, Chris Zito.

NICK'S COMEDY STOP, Boston. At 8:45 p.m., Kenny Rogerson, Tony V., Milte Moto, Jay Charbonneau.

Charbonneau.
STEVIE D'8, Middleton. At 9 p.m., Rich Ceisler,
Tom Gilmore, Jim Dunn. Tickets \$4.
STITCMES (254-3839), 969 Comm. Ave., Boston.
At 9 p.m., The Barry Crimmins Show, with Mike
Donovan, Jay Charbonneau. Tickets \$6.

#### FRIDAY

You can find the addresses and phone numbers for comedy venues under the listings for the previous Friday at the beginning of this section. CANTARES, Cambridge. At 8 p.m., improvisational comedy by Guilty Children. Call 648-5963 for reservations. Tickets \$8.
CATCH A RISING STAR, Cambridge. At 8:30 and 11 p.m., Gary Lazer, Steve Trilling, Orin Starr. Tickets \$7-\$10.
COMEDY CONNECTION, Boston. At 8:30 and 10:30 p.m., Mike McDonald, Chris Zito, Mike Donovan.

Donovan.

DONCK DOHERTY'S COMEDY VAULT (267-6626),
Remington's, 124 Boylston St., Boston. At 10
p.m., improvisation and stand-up comedy with
Angry Tuxedos, Mike McCarthy, Dan
Schlossberg, Tickets 86-88.

NICK'S COMEDY STOP, Boston. At 8, 10, and
11:30 p.m., Chance Langton, Jay Charbonneau,
Paul D'Anosto.

Paul D'Angelo.
STEVIE D'S, Middleton. At 9 p.m., Rich Cèisler, Tom Gilmore, Jim Dunn. Tickets \$6.
STITCHES, Boston. At 9 and 11-p.m., Lenny Clarke, Jackie Diamond, Denis Leary. Tickets

### ANCE DANCE **PARTICIPATION**

FRIDAY NEW ENGLAND SINGLES dence begins at 8 p.m. in the Marriott Hotel ballroom, exit 338 off Rte. 126, Burlington, Admission \$10, \$8 before 9 p.m.; call 898-3900.

p.m.; can e99-3900. CONTRA DANCE, with caller Mary DesRosiers, begins at 8 p.m. at the First Parish Church, Upper Common, Fitchburg, Admission \$4; call (508) 827-5522.

627-5522.

GAY AND LESBIAN VALENTINE'S DANCE, sponsored by SEGAL, begins at 8 p.m. at the Body Lab, 566 South Main St., Providence, RI. Music by Bridges: Admission \$5; call (401) 431-0822.



PARENTS WITHOUT PARTHERS dance begins at 8:30 p.m. at the Eagles Hall, Park St., Framingham. Admission \$6; call 872-9283.

BALLROOM DANCE begins at 8:30 p.m. at the Philips Congregational Church, 111 Mt. Auburn St., Waterlown. Admission \$6; call (508) 875-1007.

St., Waserban, Admission 30," call (509) 875-1007.

CONTRAS AND SQUARES DANCE, with caller Susan Elburger and music by, Roaring Jelly, begins at 8 p.m. at 81. John's Episcopal Church, 74 Pleasant St., Arlington. Admission \$4, free for children; call 894-464.

ENQUISH COUNTRY DANCE begins at 8 p.m. at the Church of Our Saviour, 23 Monmouth St., Brookline. Admission 34; call (508) 897-8529.

BASIC RITERIANTIONAL FOLK DANCE, sponsored by the Folk Arts Center, begins at 8 p.m. at the First Congregational Church, 11 Garden St. Harvard Sq., Cambridge. Admission \$4.50, \$4 for students; call 491-8084.

BOB THOMAS SWING DANCE, with records from the 30s, 40s and 50s, begins at 9:30 p.m. tonight and tomorrow at the Ballet Center II, 185 Corey Rd., Brookline. Admission \$6; call 277-1139.

"DANCE FRIDAY," barefoot dancing in a

277-1139.

"DANCE FRIDAY," barefoot dancing in a smoke-and-alcohol-free environment, begins at 8:30 p.m. at Joy of Movement, 23 Main St., Watertown. Admission \$4; call 924-9548.

#### SATURDAY

NEW ENGLAND SQUARES AND CONTRAS DANCE, a benefit for the Sister Cities Committee of Concord and San Marcos, Nicaragua, begins at 8 p.m. at the Soout House, 74 Walden St., Concord. Bring a change of shoes. Admission \$5; call (508) 369-7091.

GAY AND LESBIAN "POST VALENTINE" DANCE, sponsored by the Boston University Lesbian/Gay Alliance, begins at 8:30 p.m. at the George Sherman Union backstage, 775 Comm. Ave., Boston. Admission \$4, \$3 for students; call 353-9808.

353-9808.

QAY AND LESBIAN COUNTRY DANCE, sponsored by SEGAL, begins at 8 p.m. at the First Church of Jaragica Plain, Centre and Eliot Sts., Jamaica Plain. Admission \$5; call (401)

SCANDINAVIAN FOLK DANCE begins et 7:30 p.m. at the Charch of Our Savior, 23 Monmouth St., Brookline. Admission \$4, \$2 for students; call

"ON BROADWAY," a amoke-free, non-alcohol dance club, opens at 8 p.m. at the Cabot Farms Terrace Room, 880 Broadway, Somerville. Ad-mission \$5; call 623-9532.

"SUBURBAN 128" DEDHAM SINGLES DANCE begins at 8 p.m. tonight and next Sat. in the Perachutes Lounge, Hilton Hotel, Allied Dr., Dedham. Admission \$5, \$4 before 9 p.m.; call 449-3363.

BOB THOMAS SWING DANCE. See listing for

#### SUNDAY

ROCK AND ROLL DANCE PARTY, sponsored by Centerpoint: Boston's Center for Jewish Adults, begins at 8:30 p.m. at the Jukebox, 275 Tremont St., Boston. Admission 513; call 568-5946.

NEW ENGLAND SINGLES dance begins at 8 p.m. at the Holiday Inn. exit 15A off Rts. 128, Dedham. Admission 35; \$4 before 8:30 p.m.; call 898-3900.

SCOTTISH COUNTRY DANCE runs from 6:30 to 8:30 p.m. at the Church of Our Savior, 23 Monimouth St., Brookline. Admission \$2; call

ISRAELI FOLK DANCE begins at 8 p.m. at Harvard-Radcliffe Hillel, 74 Mt. Auburn St., Cambridge. Admission \$1.50, free for students; call 495-4696.

call 495-4996.
ISRAELI DANCE, with instruction by Joe Bernstein, begins at 7:30 p.m. at the Leventhal-Sidman Jewish Community Center, 333 Nahanton St., Newton Centre. Admission \$3; call 965-7410,

#### MONDAY

SCOTTISH COUNTRY DANCE begins at 8:15.
p.m. at 7 Temple St., Central Sq., Cambridge.
Admission \$3.50; call 491-6084.
NEW ENGLAND SQUARES AND CONTRAS

NEW ENGLAND SQUARES AND CONTRAS DANCE, with caller Tony Parkes and music by Yankee Ingenuity, begins at 7:30 p.m. at Scout House, 74 Walden St., Concord. Admission \$4.50; call 643-3726.

WASHINGTON'S BIRTHDAY BALL, with music by Ellen Mandigo and Cindy Philips, runs from 8 to 10 p.m. at the Union-Congo Church, South Weymouth Sq. Pre-registration required. Admission \$2; call 335-0818.

ISRAELI FOLK DANCE runs from 8 to 10:30 p.m. at Temple B'nai Moshe, 1845 Comm. Ave.,

at Temple B'nai Moshe, 1845 Comm. Ave., Brighton. Admission \$2; call 787-4381.

#### TUESDAY

NEW ENGLAND SQUARES AND CONTRAS DAMCE begins at 8 p.m. at 5t. John's Methodist Church, 80 Mt. Auburn St., Watertown. Ad-mission \$5; cell 354-1340. NEW ENGLAND SINGLES dance begins at 8 p.m. at the Sheraton Tara Hotel, exit 6 off Rte. 126, Braintree. Admission \$5, \$3 before 8:30 p.m.; call 999-3900.

#### WEDNESDAY

ENGLISH COUNTRY DANCE, with music by Bare Necessities, begins at 6 p.m. at the YWCA, 7 Temple St., Cambridge, English step denoting runs from 8 to 9:15 p.m. in the Lower Hall. Admissaion \$5.25 for both denose, \$4.50 for English country dance only; call 354-1340. INTERNATIONAL FOLK DANCE runs from 8 to 10:30 p.m. at Fayville Village Hall, Central and Grove Sts., Southborough. Admission \$3; call (508) 872-4110.

(506) 872-4110. NEW ENGLAND SINGLES dance begins at 6 p.m. in the Gaslight Tavern, Colonial Hillon, exit 43 off Rts. 129, Lynnfield. Admission 55, \$3 before 6:30 p.m.; call 699-3900. SINGLES LIFIELINE dance begins at 6:30 p.m. at Chevy's Belair Cafe, 79 Parkingway, Quincy. Admission \$3; call 961-5665. "DANCE PREEDOM," barefoot dancing in a

7:30 p.m. to 10:45 p.m. at First Congrega Church, 11 Garden St., Cambridge. Adm \$5; call 522-6834.

#### THURSDAY

SCOTTISH COUNTRY DANCE begins at 6 p.m. at the Universalist Church, 211 Bridge St., Salem. Admission \$2; call (508) 745-2229. EXPERIENCED INTERNATIONAL POLK DANCE begins at 6:30 p.m. at First Unitarian Church, 404 Concord Ave., Beimont. Admission \$4.75; call

NEW ENGLAND SQUARE AND CONTRA DANCES begin at 8 p.m. at the VFW Hall, 688 Huron Ave., Cambridge. Admission \$4; call

iteW ENGLAND SINGLES dance at 8 p.m. at the theration Tara Hotel, Rte. 9, Framingham. Idmission \$5, \$3 before 8:30 p.m.; call

899-3900.

ISRAELI DANCE, with instruction by Joe Bernstein, begins at 7:30 p.m. at 50 Sutherland Rd., Brookline. Admission \$3; call 965-7410, x169.

TA DANCE runs from 5:30 to 8:30 p.m. in the French end Adam Room, Ritz-Cartion Hotel, 15 Arlington St., Boston. Ballroom-style dancing to Al Tobias Orchestra; full tee menu available. Free paths instead 6565-6509. on; call 536-5700.

#### FRIDAY

SWING DANCE begins at 8 p.m. at the Boston Center for Adult Education, 5 Comm. Ave., Boston. Admission \$6; call 287-4430. EXPERIENCED SCANDINAVIAN FOLK DANCE

PERIENCED SCANDINAVIAN FOLK DANCE ins at 8 p.m. at Christ's Church, Zero Garden Cambridge. Admission \$3, \$2 for students; St., Cambridge call 646-5161.

GAY AND LESBIAN COUNTRY DANCE, sored by SEGAL, begins at 8 p.m. at the Body Lab, 568 S. Main St., Providence, RI. Admission

Lab, 568 S. Main St., Providence, Rl. Admission \$5; call (401) 431-0822.

BASIC INTERNATIONAL FOLK DANCE, spon-sored by the Folk Arts Center, begins at 8 p.m. at the Masonic Hall, 1950 Mass. Ave., Cambridge. Admission \$4.50, \$4 for students; call 491-8084. "SUBURBAN 128" LEXINGTON SINGLES DANCE begins at 8 p.m. at the Sheraton Inn, Rte. 2A, Lexington. Admission \$7, \$5 before 9 p.m., \$4 before 8:30 p.m.; call 449-3363.

BOB THOMAS SWING DANCE. See listing for previous FT.

"DANCE FRIDAY." See listing for previous Fri.

#### **PERFORMANCE**

#### FRIDAY

CHOREO, INC., which blands experimental dance with computer technology, performs at 8 p.m. tonight and tomorrow, and at 4 p.m. on Sun., at the Joy of Movement Studio Theatre, 536 Mass. Ave., Cambridge. Performance is part of the "Dence Box Series" and includes new works by Peggy Brightman. Tickets \$8 and \$10; call 926-3713.

DANCE THEATRE OF HARLEM, directed by Arthur Mitchell, performs at 8 p.m. tonight and tomorrow and at 3 p.m on Sun. at the Wang Center, Tremont St., Boston, Tonight's program includes George Balanchine's Bugaku, with music by Moshiro Mayuzumi; Eugene Loring's Billy the Kid, with music by Aaron Coopland; and John Taras's Firebird, with music by lgor Stravinsky. Tomorrow's program includes Balanchine's The Four Temperaments, with music by Paul Hindemith; Agnes De Mille's Fall River Legend, with music by Martin Gould; and Milchel Folkine's Polovetsian Dances, with music by Alexander Borodin. Sunday's program includes The Four Temperaments, Billy the Kid, and Polovetsian Dances. Tickets \$18.50-\$29.50; call 482-2595. DANCE THEATRE OF HARLEM, directed by

#### SATURDAY

CHOREO, INC. See listing for Fri.

DANCE THEATRE OF HARLEM. See listing for

#### SUNDAY

#### FRIDAY

DANCE THEATRE CONSORT presents "Deja Views," Tim Martin's performance piece integrating dance, music, poetry, and film, at 8 p.m. tonight and tomorrow at Mobius, 354 Congress St., Boston. Admission 86, \$5 for students and seniors; call \$42-7416.

seniors; call 542-7416.

CAMBRIDGE CHAMBER BALLET performs new works by artistic director Elizabeth Lapun, set to music by Bach, Mozart, and Ravel, at 8 p.m. tonight and tomorrow at the Joy of Movement Center, 536 Mass. Ave., Cambridge. Program also includes members of the Island Moving Company performing works by artistic director Miki Ohlsen and a piece by Jim Coleman and Terese Freedman set to the music of Elvis Presley. Admission \$8; call 661-8239.

# **VENTS**

#### FRIDAY

"LANGSTON HUGHES: THE DREAMKEEPER," performed by the Boston Arts Group, begins at 8 p.m. at the First Presbyterian Church, 32 Harvard St., Brookline. Tribute to the poet and

noverat includes music and dramatizations of Hughes's work. Tickets \$12, \$10 in advance; call 730-2700,

CENTER offers a wo feehouse, featuring street musician Ratsky, at 8 p.m. at 46 Pleasant St., Cambridge. Free: call

p.m. at 46 Pleasant St., Calmbridge. Free; call 354-8807.
FRENCH CONVERSATION GROUP meets from noon to 2 p.m. every Fri. at the Alliance Française, 15 Court Sq., suits 425, Boston. Bring your own lunch. Free; call 523-4423.
"US HOT ROD MUD BOQ DRAG RACING CHAMPIONSHIPS" begin at 8 p.m. tonight and tomorrow and at 2 p.m. on Sun. at the Centrum, 50 Foster St., Worcester. Tickets \$12.50 and \$14.50, 88 for children; call (508) 755-6800.
RITE WINGS: THE GOLDEN RULE OF THE SUR, a performance by the Media Theater examining the 1977 gay rights referendum in Miami, begins at 8 p.m. tonight and tomorrow, and at 3 p.m. on Sun., in the Tower Auditorium, Mass. College of Sun, in the Tower Auditorium, Mass. College of Art, 621 Huntington Ave., Boston. Tickets \$8, \$5 for students and seniors; call 232-1555, x355.
MOBIUS PERFORMING GROUP presents "Domestic Trilogy," solo works by Nancy Adams, Marilyn Asem, and Mari Novotny-Jones, at 8 p.m. tonight and tomorrow at 354 Congress St., Boston. Tickets \$7; call \$42-7416.

#### SATURDAY

SEAL-WATCHING TRIPS to Cuttyhunk Island, sponsored by the Lloyd Center for Environmental Studies, leave at 9:30 a.m. today and on Mar 4 from Pier 3, New Bedford. Pre-registation required. Fee \$40; call (508) 990-0505.

"COLUMNs, NEEDLES, AND GRAUPELS," a program on snowflake formation, begins at 2 p.m. at the Breakheart Reservation head-quarters, 177 Forest St., Saugus. Free; call 233-0834.

233-0834. MOONLIGHT CROSS-COUNTRY SKI WORK-SHOP AND TOUR begins at 7:30 p.m. at the Ponkapoag Golf Course Club House, Rts. 138, Canton. Free ski rentals available for those who register in advance. Free; call 696-1802. "MAKING TRACKS," a cross-country ski tour, begins at 10 a.m. at the Elm Bank Reservation, Rts. 16, Wellesley, Bring your own skis. Free; call 239-0859.

PRIME TIMERS, a group for older gay males, meets at 2 p.m. at the Lindemann Health Center, 25 Staniford St., Boston, Admission \$1; call 944-1484.

\*\*FITNESS RIDE," a fast-paced 30-mile bicycle trip sponsored by the North Shore Cyclists, begins at 11 a.m. at the Church of the Nazarene, begins at 11 a.m. at the Church of the Nazarene, 556 Cabot St., Beverly. Free; call (508) 927-2297. "PAUL ROBESON," a orp-man show about the tootball star, actor, and political activists, begins at 7 p.m. tonight and at 2 p.m. tomorrow at Kemper Auditorium, Phillips Academy, Andover. Bennet, Guillory portrays Robeson; the play is written by Phillip Hayes Dean and directed by Howard Kalmenson. Tickets \$10, \$2 for students and seniors; call (508) 475-3400. CAMELLIA EXHIBITION, featuring plants from members of the Mass. Camellia Society, runs from noon to 4:30 p.m. today and from 10 a.m. to 4 p.m. tomorrow at the Hunnevell Visitor Center, Arnold Arboretum of Harvard University, the Arbervey, Jamaica Plain. Donations Tediosested; call \$24-1718.

NEW ENGLAND HOME SHOW, featuring more

cat 524-1718.

NEW ENGLAND HOME SHOW, featuring more than 400 exhibits of home furnishings, appliances, and gardening materials, runs through Feb. 26 at the World Trade Centur, Commonwealth Pier, Boston, Open from 10 a.m. to 10:30 p.m. today, from 10 a.m. to 9 p.m. tomorrow, from 10 a.m. to 10 p.m. on Mon., from noon to 10 p.m. Tues through Thurs, and from noon to 10 p.m. Tues. through Thurs., and from noon to 10 p.m. Tues. through Thurs., and from noon to 10:30 p.m. next Fri. Admission \$7, \$2 for children six to 12; call 536-8152.

CHIGHEN SK TO 12; CBR 536-5192.
"US HOT ROD MUD BOG DRAG RACING CHAMPONSHIPS." See listing for Fri.
RITE WINGS: THE GOLDEN RULE OF THE SUN. See listing for Fri.
MOBIUS PERFORMING GROUP. See listing for

#### SUNDAY

LEX AMERICA, which promotes exchange trips to Japan and Korea, holds an informational meeting at 3 p.m. at 1692 Mass. Ave., Cam-

meeting at 3 p.m. at 1692 Mass. Ave., Cambridge. Free; call 661-2612.
WINTER HORSEBACK RIDE begins at 1 p.m. at Paddocks Stables, Blue Hills Reservation, Hilside St., Milton. Pre-registration required. Rental \$20 (or bring your own horse); call 698-1802.
"POLAR BEAR RIDE," a cycling trip ending at a warm restaurant, begins at 11 a.m. at the Peabody Institute Library. Sylvan and Pond Sts., Darvers. Sponsored by the North Shore Cyclists. Free; call (508) 927-2297.
INDOOR VOLLEYBALL, sponsored by Centerpoint, runs from 3:30 to 5:30 at the BBN Jewish Community Center, 50 Sutherland Rd., Brookline. Admission \$4; call 566-5946.
HALF-PRICE BOOK SALE runs through Feb. 25 at the Brandeis Bookstall, 12 Sewell Ave., Brookline. Call 232-9635.
"PAIL ROBESON." See listing for Sat.
NEW ENGLAND HOME SHOW. See listing for Sat.
NEW ENGLAND HOME SHOW. See listing for Sat.

"US HOT ROD MUD BOG DRAG RACING CHAMPIONSHIPS." See listing for Fri. RITE WINGS: THE GOLDEN RULE OF THE SUN.

#### MONDAY

BACKGAMMON TOURNAMENT, for pleyers at all levels, begins at 7 p.m. at the Sheraton Commander, 16 Gerden St., Cambridge. Sponsored by the New England Backgammon Club. Free for apectators, 811-821 registration fee for players; call 861-7340. WOMEN'S CENTER offers a battered women's support group at 7:30 p.m. and a leablen rap session at 8 p.m., both at 46 Pleasant St. Cambridge. Free; call 364-8607. HEALIMG CRINCLE, Utilizing meditation and group healing, begins at 7:30 p.m. twery Mon. at the Healers' Resource Center, 5 Uptand Rd., Porter Sq., Cambridge. Donation 85; call 864-1989.

864-1989. NEW ENGLAND HOME SHOW. See Noting for

Continued on page 28

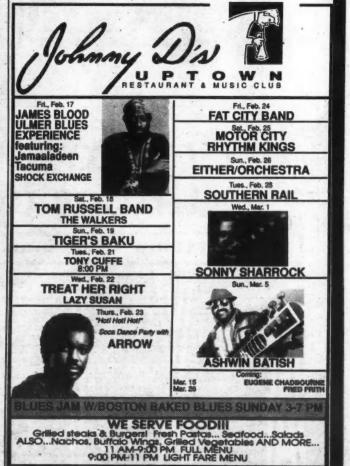
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Clubs





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# Clubs

#### GREEN STREET STATION

Fri. 2/17 SLAUGHTER SHACK
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Minneapolis COWS,
GODBULLIES, RABES IN
TOYLAND
Sat 2/18 MOVING TARGETS,
LOVING SIX,
GREEN MAGNET SCHOOL
Sun. 2/19 BIG DADDY KOOL
& THE JP FLAMES
Thurs. 2/23 FUNHOUSE,
LEMMINGS, SKEPTICS
BOOKSHELF, JOE
Fri. 2/24 CXEMA, LAUGHING
ACADEMY, BRAIN TICKET

### Copperfields 1 98 Brookline Ave., Boston, MA 247-8605 Around the corner from Fenway Park

Sun. Feb. 19.... DANCING WITE HEATT
Mon. Feb. 20... DAVID GREENFIELD
This & every Wed...... D.J./DANCING
Thurs. Feb. 23. DANCING WITH HEATT Thurs., Feb. 23. DANCING WITH HENRY Fri., & Sqt., Feb. 24 & 25......THE REV

OLDIES/TOP 40

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#### Singin' the blues because you can't find a lead vocalist?

There are plenty of leads in the Boston Phoenix Musicians' Classifieds. You'll not only find vocalists, but instruments, gigs and much more. And because the Phoenix covers the music scene from classical to jazz, it's the most comprehensive classifieds most comprehensive classifieds section in Boston.

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#### Wednesday

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Plus fabulous DJ, Gary Titus!

#### Thursday

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#### CITYSIDE AT FANEUIL HALL ALICE & THE WONDERBAND FRI 2/17 SAT PETE HOSTAGE 2/18 SUN KRIS WALES 2/19 MON **AVERAGE AMERICANS** 2/20 TUE SHIRLEY LEWIS & THE MOVERS 2/21 NORTH SHORE ACAPELLA WED 2/22 THU THE REV 2/23 FRI **C-JAMMERS** 2/24

Proper dress required.

SAT

Listings subject to change

2/25



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Cityside at Faneuil Hall Marketplace, Boston 742-7390 Cityside entertainment Hot Line 742-7392 Join us for Hungry Hour every night 5:00-7:00 PM

Continued from page 27

#### TUESDAY

"THIRD ANNUAL MAXIE AWARDS," presented for accomplishments in the local music scene, begins at 8 p.m. at Green Street Station, 131 Green St., Jamaica Plain. Hosted by the Mystery Girls and Patrick McGrath, with music by Goo. Winners are chosen by the readership of The Noise. Admission \$4; call COMMUNITY MEETING to discuss litter, abandoned cars, and other community issues, begins at 7 p.m. at the Bowdoin Street Health Center, 200 Bowdoin St., Dorchester. Free; call 825-9800.

200 Bowdoin St., Dorchester. Free; call 825-9800.

WOMEN'S CENTER offers a discussion for lesbians over 30 at 7 p.m., a bisexual women's rap session at 7:30 p.m., and a Women for Sobriety meeting at 8 p.m., all at 48 Pleasant St., Cambridge. Free; call 354-8807.

BOSTON BEANSTALKS, a club for men 6'2" and over and women 5'10" and over, meets at 6 p.m. tonight at the Braintner Tara, Braintner; and at 6 p.m. tomorrow at 'Aku-Aku, Cambridge. Call 482-8255 for information.

NEW ENGLAND HOME SHOW. See listing for Sat.

#### WEDNESDAY

MUMMENSCHANZ performs mime and drama at 8 p.m. at the Zeiterion Theatre, 684 Purchase St., New Bedford. Tickets \$13.50-\$19.50; call (508)

994-2900.

"MARCH OF DIMES AND BRUINS FACE-OFF," a chance for you to play arcade-style hockey against Cam Neely, Bobby Joycs, and other Bruins personalities, runs from 6 to 6 p.m. at Champions, Copley Place, 110 Huntington Ave... Boston, Proceeds to benefit the March of Dimes Foundation. Donation \$5; call 236-5800.

"JCC'S MOST ELIGIBLE BACKELORS" offer pearls of wisdom at 7:30 pm in the Wasserman.

"JCC'S MOST ELIGIBLE BACHELORS" offer pearls of wisdom at 7:30 p.m. in the Wassarman Auditorium, Leventhel-Sidman Jewish Community Center, 333. Nahanton St., Newton. Admission \$4; call 965-7410, x163. "PIANO BAR SING-OFF," with prizes for the best amsteru crooners, runs from 8 to 10 p.m. every Wed. through Mar. 8 at Diamond Jim's Piano Bar, Lenox Hotel, 710 Boytston St., Boston. Free; call 536-5300, x205 for details about participation.

Boston. Free; call 536-5300, x205 for details about participation.

PASHION LUNCMEON, with designs from Janice Kasarjian, begins at noon at the Four Sessons Hotel, 200 Boytston St., Boston. Tickets \$14.50; call 338-4400, x2010.

BOARD OF THE INNER CITY COUNCIL FOR CHILDREN meets at 6 p.m. at 90 Warren St., suite 109, Boston. Free; call 427-0606.

VOLLEYBALL for players of all levels, sponsored by the Boston Ski and Sports Club, runs from 7 to 10 p.m. at the West Newton Armory, 1137 Washington St., Newton. Admission \$6; call 789-4070.

BOSTON UNIVERSITY OBSERVATORY'S OPEN

BOSTON UNIVERSITY OBSERVATORY'S OPEN HOUSE, an opportunity to view Jupiter and other objects of interest in the night sky through telescopes, runs from 8 to 9 p.m. every Wed. at 705 Comm. Ave., fifth floor, Boston. Free; call 353-2530.

353-2830.

WOMEN'S CENTER offers a lesbian Al-Anon meeting at 6:30 p.m., a writer's support group at 7:30 p.m., a Politics of Fat meeting at 7:30 p.m., a peeting for lesbian partners of incest survivors at 8 p.m., and a feminist discussion group at 8 p.m., all at 46 Pleasant St., Cambridge, Free; call 354-6807.

BOSTON BEANSTALKS. See listing for Tues. NEW ENGLAND HOME SHOW. See listing for

#### THURSDAY

ALLIANCE FRANÇAISE FASHION SHOW, with fashions from Rodier, begins at 5:30 p.m. at the Meridien Hotel, Boston. Tickets \$25; call

"AMERICAN PICTURES," a multi-media prese ration by Danish photographer Jacob Holds, begins at 7 p.m. at the Wheelock College Auditorium, 180 the Riverway, Boston. Sponsored by Simmons College, Free; call 738-2124.

INTERNATIONAL PROTOCOL FOR BUSINESS AND TRAVEL BREAKFAST, an introduction to the foods and spoial customs of a foreign. the foods and social customs of a foreign country, begins at 8 a.m. every Thurs, at the Ritz Carlton Hotel, 15 Arlington St., Boston, Today lvar Hegstad of Think International discusses Denmark, Pre-registration required, Admission \$25; call \$38-5700.

\$25; call 536-5700.

"INS AND OUTS OF NETWORKING," led by Denise Grant of New Business Network, begins at 8 p.m. at Centerpoint: Boston's Center for Jewish Adults, 1120 Beacon St., suite 1G, Brookline, Admission \$8; call 568-5945.

WOMEN'S CENTER offers an open discussion for incest survivors at 7:30 p.m. at 46 Pleasant St., Cambridge, Free; call 364-807.

DIVORCED CATHOLIC GROUP oneet for discussion at 8 p.m. every Thurs, at the Paulist Center, 5 Park St., Boston, Free; call 742-4460.

"BLACK ARTS FESTIVAL," including traditional African tales and a look at African animals and

African tales and a look at African animals and their environments, runs from 2:30 to 4:30 p.m. today and tomorrow at the Franklin Park Zoo Community Resource Center, Boston. Free; call

IGLAND HOME SHOW. See listing for

#### FRIDAY

PERFORMANCE ARTIST DORIT CYPIS presents a program with audience participation at 8 p.m. at the Brattle Theatre, 40 Brattle St., Cambridge. Admission \$7'; call 353-0700.
"RAINBOW CELEBRATION," a calebration of

"NativeOv Calendarion," a calebrasion or Black History Month, begins at 8 pm. at the Firehouse Multicultural Arts Center, 659 Centre St., Jamaica Plein, Program includes a per-formance of "Black Heroes and Heroines, and the Struggle for Liberation" by Haitian artist Joel Theodad; dance music by Alice Johnson and the Wonderband; and a raffle drawing. Tickets \$7, \$6 in advance; half-price for children; call 524-3816. "NATIONAL CAMPAIGN AGAINST HOME-LESSNESS" is launched by the Association for the Development of Social Therapy at 6:30 p.m. at My Sister's Place, 62 Benkeley St., Boston. Includes acreening of the documentary F to Keep. Donation \$5, \$2 for low

persons; call 327-4164.

"MUSICAL RNAPSODY," a musical dinner show to benefit the Mass. Society for the Prevention of Cruelty to Children, begins at 8 p.m. tonight, tomorrow, and Mar. 3 and 4, and at 4 p.m. on Feb. 26, at Lombardo's, East Boston. Ticketa \$25; call 245-2787 after 5 p.m.

SESCUICENTENNIAL BALL, a celebration of Framingham State College's 150th birthday, begins at 6:30 p.m. at the Sheraton Tara, Framingham. Dance music by the Herb Pomercy

begins at 0.30 p.m. at the 3 metation 1 and 1 p.m. at the 5 metation 1 p.m. at the 5 metation 1 p.m. at the 5 metation 2 p.m. at the 5 metation 2 p.m. at the 6 metation 2 p.m. at the Centrum, 50 Foster 5t, Worcester. Tickets \$12.50 and \$14.50, \$8 for children; call (508)

755-8800.
WOMEN'S CENTER COFFEENOUSE feature of Art "presented by survivor WOMEN'S CENTER COFFEENOUSE results of "Grief, Rage, and Art," presented by survivors of incest, rape, and bettering, at 8 p.m. at 46 Pleasant St., Cambridge, Free, call 354-8807. "BLACK ARTS FESTIVAL." See listing for Sat. NEW ENGLAND HOME SHOW. See listing for

#### FRIDAY

"FAMILIES IN ART: PORTRAITS," a workshop for children six to 12, begins at 3:30 at the information center, Museum of Fine Arts, 465 Huntington Ave., Boston, Free; call 267-9300,

x300. CHARLOTTE'S WEB, performed by the Worcester Children's Theatre, runs through Feb. 25 at the First Unitarian Church, 90 Main St., Worcester. Shows begin at 7 p.m. tonight and next Fri., at 12:30 and 3 p.m. tomorrow and Mon., and at 1 and 3:30 p.m. on Sun. Tickets \$5; call (508) 752-7537.

TWELVE DANCING PRINCESSES, a tale about the roaring '20s performed by the Boston Children's Theatre, begins at 2 p.m. daily through Feb. 26 at New England Life Hall, 225 Clarendon St., Boston. Additional shows at 9:30 a.m. and 12:30 p.m. today only. Tickets \$4-\$7.50; call 277-3277.

#### SATURDAY

AFRICAN FOLK TALES, for children over four, are told by Herriet Masemabe at 11 a.m. at the Cambridge Public Library, 449 Broadway, Cambridge, Free; call 498-9080.

proge. Pres; call 486-9000.

PETER PAN, performed by the Starbird Puppet Theatre, begins, at 1 and 3 p.m. today through Tues. at the Puppet Showplace Theatre. 32 Station St., Brookline Village. Pre-registration suggested. Admission \$4: call 731-6400.

CHARLOTTE'S WEB. See listing for Fri.

TWELVE DANCING PRINCESSES. See listing

#### SUNDAY

PETER PAN. See listing for Sat.
CHARLOTTE'S WEB. See listing for Fri.
TWELVE DANCING PRINCESSES. See listing

#### MONDAY

THE CHILDRAY'S MUSEUM preents stories and music celebrating black history at 1 and 2 p.m. today through Fri. at 300 Congress St., Boston. Janice Allen teaches clapping games today, Sharon Kennedy and Onye Onyernaechi present dance and music iomorrow, Len Cabret tells African and West Indian stories on Wed., drummer Bamidele Osumarea performs on Thurs., and the Kayaletu Zimbale Dancers perform on Fri. Museum admission \$5, \$4 for children' two to 15 and seniors; call 426-855. PETER PAN. See listing for Sat. CHARLOTTE'S WEB. See listing for Fri. TWELVE DANCING PRINCESSES. See listing for Fri.

#### TUESDAY

TRIP TO GEORGES ISLAND, featuring games, stories, and a scavenger hunt, leaves at 10 a.m. from Rowes Wharf, Atlantic Ave., Boston. Return boat trip is scheduled for 2 p.m. Pte-registration required. Free; call 727-5290.

"THE MAGIC OF CHRISTOPHER ROBIN AND COMPANY," a majic show with audience participation, begins at 3 p.m. in the Children's Room, Boston Public Library, Copley Sq., Boston, Free; call 539-5400.

ACT/TUNES presents children's programs today through Thurs, at the Emerson Umbrella Center for the Arts, 40 Stow St., Concord. Come Back Armelle Bedelle and other stories performed by

Bedelie and other stories performed by ion Productions begin at 1 p.m. today; De title and the Art of Black Dance and Music perform at 1 p.m. tomorrow; and Raven and Music Village Without Sunlight, an Estimo folk

Vittage Without Sunlight, an Eskimo folk tale performed by the Starbird Puppet Theatre, begins at 1 and 3 p.m. on Thura. Tickets \$5; call (508) 371-1482.

MASS. AUDUBON SOCIETY offers winter nature walks for children at 10 a.m. today through Frt. at the Broadweer Wildlife Sanctuary, 280 Eliot 81., Natick. Walks today and Thura. are for children up to the second grade; older children are invited tomorrow and Frt. Admission \$7, \$5 for children; call (508), 655-2298. Activities are also offered-from 11 a.m. to 4 p.m. today through Frt. at

call (508) 655-2296. Activities are also offered-from 11 a.m. to 4 p.m. today through Fri. at Dramfin Farm, Rts. 417, Lincoln. Admission 85, \$ 3for children and seniors; call 259-9807. "VACATION WEEK ANIBAL PROGRAM," runs-from 10 a.m. to 3 p.m. today through Fri. at the Mass. Society for the Prevention of Cruelty to Animats, 350 South Huntington Ave., Jamaica Plain. Activities include crafts, films, and visits to the MSPCA's Boston Shelter, Programs today and tomorrow are for children in the first-through third-grades; fourth- through sixth-graders are invited on Thurs. and Fri. Pre-

522-7400. MUSEUM OF FINE ARTS offers programs for children from 10 a.m. to 4 p.m. today through Fri. at 465 Huntington Ave., Boston. Activities for children four to 11 include painting, southing with clay, weaving, and writing in hieroglyphs. Pre-registration and fees required for some programs. Free, call 257-9300, x300. THE CHILDREN'S MUSEUM. See listing for Mon. PETER PAN. See listing for Sat.

TWELVE DANCING PRINCESSES. See listing for Fri.

#### WEDNESDAY

ONDINE, THE WATER SPRITE, parformed by the Perry Alley Theater, begins at 1 and 3 p.m. today through Sun. at the Puppet Showplace Theatre, 32 Station St., Brookline Village, Peregistration suggested. Admission \$4; call 731-8400.
ACT/TUNES, See listing for Tues.

ACT/TUNES. See listing for Tues.

MASS. AUDUBON SOCIETY. See listing for

VACATION WEEK ANIMAL PROGRAM." See

listing for Tues.

MUSEUM OF FINE ARTS. See listing for Tues.

THE CHILDREN'S MUSEUM. See listing for Mon.

TWELVE DANCING PRINCESSES. See listing

#### THURSDAY

AFRICAN DANCE WORKSHOP for children, presented by De Ama Battle, begins at 1 p.m. at the Cambridge Multicultural Arts Center, 41 Second St., Cambridge, Free; call 577-1400. of Henry Wadsworth Longfellow's birthday for children seven to 15, begins at 3 p.m. at the Mount Auburn Branch Library, 64 Aberdeen Ave., Cambridge, Pre-registration required. Free; call 498-9065.

"FOLKLORE FILM AND STORY FESTIVAL," "FOLKLORE FILM AND STORY PESTIVAL, featuring the African tale "Anasi and the Moss-Covered Rock," begins at 2 p.m. at the Cambridge Public Library, 449 Broadway, Cam-bridge, Free; call 498-9080. ONDINE, THE WATER SPRITE. See listing for

ACT/TUNES. See listing for Tues.

MASS. AUDUBON SOCIETY. See listing for

Tues. "VACATION WEEK ANIMAL PROGRAM." See

listing for Tues.

MUSEUM OF FINE ARTS. See listing for Tues.

THE CHILDREN'S MUSEUM. See listing for Mon.

TWELVE DANCING PRINCESSES. See listing

#### FRIDAY

"A WINTER MORNING WITH THE ALCOTTS," a historical program for first- to fifth-graders, begins at 9 a.m. today and tomorrow at the Orchard House, 399 Lexington Rd., Concord. Pre-registration required. Admission \$10; call (508) 399-4118.

(SUB) 398-4116. CHILDREN'S FILMS, including Cinderalis, begin at 3:30 p.m. at the Mount Auburn Public Library, 64 Aberdeen Ave., Cambridge. Free; call

ONDINE, THE WATER SPRITE. See listing for MASS. AUDUBON SOCIETY. See listing for

VACATION WEEK ANIMAL PROGRAM." See

listing for Tues.

MUSEUM OF FINE ARTS. See listing for Tues.
THE CMILDREN'S MUSEUM. See listing for Mon.

CHARLOTTE'S WEB. See listing for previous Fri.

TWELVE DANCING PRINCESSES. See listing

# CLASSICAL

#### FRIDAY

BOSTON MUSICA VIVA and soprano Jane Manning perform works by Pierre Boulez, Richard Feiciano, Cily Wilson, and Joyce Meksel at 8 p.m. at the Longy School of Music, 27 Garden St., Cambridge, Pre-concert discussion with composers begins at 7 p.m. Tickets \$10; call

NGLISH BAROQUE SOLDISTS AND THE

ENGLISH BARCQUE SOLOSTS AND THE MONTEVERDI CHOIR, conducted by John Eliot Gardiner, perform Handel's cratorio Israel in Egypt at 8 p.m. at Symphony Hall, 301 Mass. Ave., Boaton. Tickats \$20-\$25; call 266-1492. "LA SOMÉE BIUSICALE." featuring a concert by members of the Boston Symphony Orchestra and a gourmet meal, begins with cocktalis at 7 p.m. at the Royal Sonesta Hotel, 5 Cambridge Pkwy., Cambridge. Program Includes works by Mozart, Schumann, Arensky, and Schubert. Tickats \$50; call \$76-\$977.

Tickets SSC, call 576-5977.
PIANIST JUNG-JA KIM performs works by Ravel, Schubert, Isang Yun, and Chopin at 8 p.m. in Seully Hall, 8 the Ferrway, Boston. Free; call 536-6340.

536-5340. NEW ENGLAND STRING QUARTET performs works by Fauré, Dutilleux, and Schubert at 8 p.m. in the McCormick Hall Auditorium, UM-ass/Boston Harbor Campus, Dorchester. Free; 248, 529, 7340.

asy/Boston Harbor Campus, scarce call 929-7340.

LEXON BRASS QUINTET performs at 7 p.m. in Knight Auditorium, Babson College, Wellesley, Admission 35; call 239-4582.

BOSTON SYMPHONY ORCHESTRA, conducted by Jesús Lopez-Cobos, performs at 2 p.m. today and at 6 p.m. tomorow at Symphony Hall, 301 Mass. Ave., Boston. Program includes Schubert's Symphony in C (The Great) and Mozart's Symphony No. 40. Tickets \$16-\$42.50; Continued on page 30

# Clubs

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PLAN \$
A spoken word performance by
HENRY ROLLINS
Vic Bondi's VERY
Thursday, February 23rd

Thursday, February 23rd
THE DAWGS
Skyclad Recording Artist from
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POPE-A-LOPES
A reunion of
THE UNDERCHIEVERS
MARYANNE'S SECRET LUST

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THE SLAVES
THE DENIROS

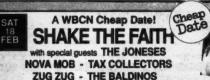
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Thurs., Feb. 25 savy Metal Night 18+ Show

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Sat. March 4
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Sat., Feb. 18
LAURIE SARGENT formerly of Face to Face

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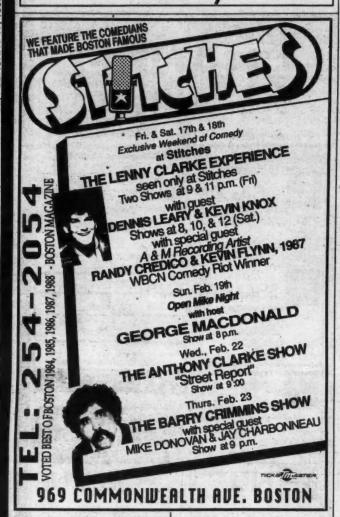


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Mon., Feb. 20 at 8:30 p.m. OPEN MIKE NITE

Fues., Feb. 21 at 8:30 p.m. THE KEVIN KNOX SHOW THE GEORGE

MACDONALD SHOW Thurs., Feb. 23 at 8:30 p.m. THE KENNY ROGERSON SHOW THE CHANCE LANGTON SHOW



Boston's best dinner/show package available

Continued from page 29 call 266-1492

#### SATURDAY

EMERSON STRING QUARTET performs works by Prokofiev, Haydn, and Brahms at 8 p.m. in Jordan Hall, New England Conservatory, 290 Huntington Ave., Boston. Tickets \$18 and \$20; call 536-2412.

call \$36-2412.

PIANIST LEON FLEISHER conducts the Worcester Orchestra at 8 p.m. in Mechanics Hail, 321 Main St., Worcester, Program includes works by Ravel, Schubert, and Moussongsky. Tickets \$14 and \$16; call (508) 754-3231.

"SONGS OF RUSSIA AND ARMENIA," performed by the Ensemble Theater of Cambridge and featuring soprano Suzanne Ehly and planist David Witten, begins at 8 p.m. in Paine Hell, Harvard University, Cambridge, Program includes works by Shostakovich, Mussorgsky, Alexander Tcherepnin, Komitas Vartabed, and Tigran Mansurian. Tickets \$12, \$10 in advance; call 497-5042.

BOSTON SYMPHONY ORCHESTRA. See listing

#### SUNDAY

SOPRANO LEONTYNE PRICE performs at 3 p.m. at Symphony Hall, 301 Mass. Ave., Boston. Tickets \$25 and \$28; call 266-1492.

Tickets \$25 and \$28; call 266-1492.

"THE MODERNIST TEMPER," presented by the International Society for Contemporary Music, begins at 8 p.m. at the Longy School of Music, 27 Garden St., Cambridge. Violinist Nancy Cirillo, planists Karen Haurey and Sally Pinkes, and the Lydian String Quartet perform works by Allen Anderson, Martin Boykan, and Seymour Shifrin. Tickets \$6 and \$8.50; call 437-2671.

KING'S CHAPEL and music director Daniel Pinkham present a concert of works by Fauré at 5 p.m. at 58 Tremont St., Boston. Performers include soprano Nancy Aspel, baritone David Murray, and organist James David Christie. Free; call 523-1749.

ABBOTT CHAMBER PLAYERS perform works

call 523-1749.

ABBOTT CHAMBER PLAYERS perform works by Bach, Ibert, Kreutzer, Pollaca, Koechlin, and Beethoven at 3 p.m. at the Performing Arts School of Worosster, 29 High St., Worosster, 24 Admission \$2, \$1 for children; call (508)

ORGANIST BARCLAY WOOD performs at 3 p.m. at the Worcester Art Museum, 55 Salesbury St., Worcester: Museum admission \$3.50, \$2 for students and seniors, free for children; call (505) 799-4406.

799-4406.
CELLIST PAUL MARLEYN and planist Judith Gordon perform works by Martinu, Casella, Shostakovich, and Beethoven at 4 p.m. at the Old South Church, 645 Boylston St., Boston. Free; call 536-1970.
OBOIST JANE HARRISON performs works by Britten, Jacobe, Barrôk, Handel, and Bach at 4 p.m. at the New School of Music, 25 Lowell St., Cambridge. Experience (20) 8106-8106.

#### MONDAY

CELLIST MARIA KLIEGEL and pianist Kristen Merscher perform works by Stravinsky, Schubert, Brahms, and Paganini at 8 p.m. in Brown Hall, New England Conservatory, 290 Huntington Ave., Boeton. Free; call 262-1120.

#### TUESDAY

CONCERT TO BENEFIT ARMENIAN EARTH-CONCERT TO BENEFIT ARMEMIAN EARTH-QUAKE VICTIMS, sponsored by the Cambridge-Yerevan Sister City Association, begins at 8 p.m. at the Longy School of Music, 27 Garden St., Cambridge, Planist Tanya Bartevyan, soprano Suzanne Ehly, planist David Witten, and the Boston Composers String Quartet perform works by Bach, Schumann, Gomidas, Tigran Mansurian, Dianne Goolkasian-Rahbee, and Hayg Boyadjian. Tickets \$10, \$6 for students and seniors; call 862-8398.

BOSTON UNIVERSITY AND NORTHEASTERN

BOSTON UNIVERSITY AND NORTHEASTERN UNIVERSITY CONCERT BANDS perform at 8:30 p.m. at the BU Concert Hall, 855 Comm. Ave., Boston. Free; call 437-2671.

#### WEDNESDAY

BRANDEIS UNIVERSITY SYMPHONY OR-CHESTRA performs Schubert's Symphony No. 3 at 8 p.m. in the Slosberg Recital Hall, Brandeis University, Waltham. Free; call 736-3331. BARQQUE VIOLINIST JAME STARKMAN, violist Carol Lewis, and guitarist Olav Chris Henrikeen perform works by Stradella, Purcell, Corelli, Marais, and Couperin at noon in the Goldfarb Library, Brandeis University, Waltham. Free; call 736-3331.

MEMBERS OF THE BOSTON CONCERT OPERA and director David Stockton present a lecture and demonstration of Gilbert and Sullivan's lolanthe at 7:30 p.m. in the Rabb Lecture Hall, Boston Public Library, Copley Sq., Boston. Free

call 536-5400.
BOSTON CLASSICAL ORCHESTRA, conducted bus tow Cursasona. Uncursarina, conoceably Harry Elis Dickson and featuring oboist Ralph Gomberg, performs at 8 p.m. tonight and Fri. at Faneui Hall, Boston. Program includes Barber's Adagio for Strings, Foote's Sulte in E Major, and Mozart's Divertimento in F and Quartet for Oboe and Strings. Tickets \$12 and \$18, \$8 for students and senjors; call \$26-2387. and seniors; call 426-2387.

**BOSTON SYMPHONY ORCHESTRA, conducted** by Seiji Ozawa and featuring soparano Kathleen Battle, performs in an open rehearsal at 8 p.m. at Symphony Hall, 301 Mass. Ave., Boston. Con-certs begin at 8 p.m. tomorrow and Sat., and at 2 p.m. on Fri. Program includes the premiere of Bernard Rand's ...body and shadow..., Ravel's Alborada del gracioso, Massenet's "Adleu, notre petite table" from Manon, Thomas's "Je suis Titania" from Mignon, Haydn's Symphony No. 103 (Drumroll), and Straus's "Ich wollt' ein Sträusslein binden," "Wiegnelled," and "Säusle, liebe Myrthe." Tickets \$16-\$42.50; call 266-1492.

#### **THURSDAY**

"THE CLASSICAL MUSIC OF SOUTH INDIA" is ed and performed by flutist T. Vis-ean and mrdangam-player Trichy

Sankaran at 4:30 and 8 p.m. in the Little Center Theatre, Clark University, 950 Main St., Worcester, Free; call (508) 793-7349.

Worcester, Free; call (500) 755-7545.
MESSIAEN'S QUARTET FOR THE END OF TIME
Kenneth Ayoob. is performed by clerinetist Kenneth Ayoob, volinist Sharan Leventhal, planist Reginald Haché, and cellist Jonathan Miller at noon in the Ell Center Ballroom, Northeastern University, 360 Huntington Ave., Boston. Free; call 437-2671.

BARITONE DONALD WILKINSON and harpsichordist David Deschamps perform works by Purcell at 12:05 p.m. in the MIT Chapel, opposite 77 Mass. Ave., Cambridge. Free; call

BOSTON SYMPHONY ORCHESTRA. See listing

#### FRIDAY

PRAGUE CHAMBER ORCHESTRA and planist Jeremy Menuhin perform at 8 p.m. at Machanics Hall, 321 Main St., Worcester. Tickets \$17 and \$19; call (508) 752-4796.

Hall, 321 Main St., Worcester. Hottets \$17 and \$19; call (509) 752-4796.

MEZZO-SOPRANO JANE STRUSS and planist Victor Rosenbaum perform Schubert's Die Winterraise at 7:30 p.m. at Stillington Hall, Quarry Rd., Gloucester. Tickets \$15; call (509) 283-0332.

CAPITOL BRASS presents "A New England Clambake" at 8 p.m. at the First and Second Chürch, 66 Mariborough St., Boston. Program includes works by Anderson, Arnold, Epstein, Siegel, and Weinstein, and the premiere of a naw work by Thomas Oboe Lee. Admission \$5, \$3 for students and seniors; call 327-5251.

HANDEL & HAYDN SOCIETY, conducted by Christopher Hogwood, performs at 8 p.m. tonight and at 3 p.m. on Sun. at Symphony Hall, 301 Mass. Ave., Boston. Program includes Ravel's Pavane pour une infante defunte, Bizet's L'Arlesienne (original version), Strauss's Le-bourgeois gentilhomme, and selections from Rebel's Les elements. Tickets \$12-\$32; call 26-3305.

BARITONE KENNETH GOODSON performs at

Bebel's Las elements. Tickets \$12-\$32; call 266-3805.

BARITONE KENNETH GOODSON performs at 12:05 p.m. in Killian Hall, MIT Bldg. 14, 160 Memorial Dr., Cambridge, Free; call 253-2906.

VIOLINIST STEPHEN ERDELY AND PIANIST BEATRICE ERDELY perform works by Bach, Mozart, Beethoven, and Strauss at 8 p.m. in Kresge Auditorium, MIT, opposite 77 Mass. Ave., Cambridge, Free; call 253-2906.

NEW ENGLAND CONSERVATORY CHORUS, conducted by Constantina Tsolainou and Pascal Verrot, performs works by Lasune, Jannequin, Ravel, and Poulenc at 6 p.m. at the Church of the Advent, 30 Brimmer St., Boston. Tickets \$8, \$5 for students and seniors; call 262-1120.

HARVARD-RADCLIFFE ENSEMBLE SOCIETY performs works by Mendelssohn, Debussy, and Beethoven at 8 p.m. in Paine Hall, Harvard University, Cambridge, Free; call 498-3236.

BOSTON CLASSICAL ORCHESTRA. See listing for Wed.

BOSTON SYMPHONY ORCHESTRA. See listing

#### POPULAR, ETC.

#### FRIDAY

PATRICK STREET, a quartet from Ireland, performs at 8 p.m. at the Somerville Theatre, 55 Davis Sq., Somerville. Tickets \$12.50-\$16.50; call 625-1084. THE HARRY JAMES ORCHESTRA, Connie

Haines, and Art Lund and the Lancers perform at 8 p.m. at the Collins Center for the Performing Arts, Shawsheen Rd., Andover. Tickets \$18 and

\$20; call (508) 470-1905.

LIZ BRAHM and Pierce Pettis perform at 8:15 p.m. at the Beal House, Rie. 106, Kingston. Sponsored by the South Shore Folk Music Club. Admission \$4; call 585-7557.

RORY BLOCK performs at 8:30 p.m. at Beveriy's, 350 Main St., Townsend. Reservations recommended. Tickets \$10; call (508) 597-8762.

GUITARIST CHRIS PROCTOR performs at 7:30 p.m. at the New Moon Coffee House, Universal-

p.m. at the New Moon Coffee House, Universal-ist Unitarian Church, 16 Ashland St., Haverhill. Admission \$5; call (508) 373-9259. SRI CHINMOY performs music for meditation,

SRI CHINMOY performs music for meditation, speaks about spirituality, and lifts weights at 7 p.m. in Paine Hall, Harvard University, Cambridge. Sponsored by Harvard Outings and Innings. Free; call 628-2229.

"WGBH AT THE NAMELESS," a pair of concerts hosted by Dick Pleasants of WGBH radio in honor of the Nameless Coffeehouse's 25th anniversary, begins at 7:30 p.m. tonight and tomorrow at 3 Church St., Harvard Sq., Cambridge. Tonight's performers include Jeannie temorow at 3 culture St., Harvard Sq., carbridge, Tonight's performers include Jeannie Stahl, Guy Van Duser, Geoff Bartley, Marcia Taylor, and Cormac McCarthy. Tomorrow's performers include Bill Morrissey, Lorraine Lee and Bennett Hammond, Northern Lights, Cheryl Wheeler, Flor de Cana, and Cicone, Epstein, and Kallet, Free; call 864-1630.

#### SATURDAY

AIR SUPPLY perform at 7:30 p.m. at the Lowell orium 50 East Merri Lowell. Tickets \$21.50; call (508) 454-2854.

AMNESTY INTERNATIONAL BENEFIT CON-

CERT, featuring Eric Kilburn, Alejandro Rivera, and Barbara Phaneuf, begins at 8 p.m. at the First Parish Unitarian Church, Arlington Center. Tickets \$7; call 625-7317.

BERNICE LEWIS and Bill Crowther perform at 8 p.m. at A'New Song Coffeehouse, Congrega-tional Church, 25 the Great Rd., Bedford. ion \$6; call 275-0334.

CORMAC MCCARTHY performs at 8:30 p.m. at Kingfisher Hall, 128 Main St., Gloucester. Admission \$5; call (508) 283-6907.

CHRIS PROCTOR and the Mair-Davis Duo perform original guitar compositions at 8 p.m. at John Henry's Hammer Coffeehouse, First Unit-arian Church, 90 Main St., Worcester. Tickets \$8;

arean Church, 90 Main St., Worcesser. Hoxess \$6; cell (508) 75-2155.

PIERCE PETTIS performs folk music at 8:30 p.m. at the Saturday Night in Marbiehead coffeehouse, Church of St. Andrew, Rte. 114, Marbiehead. Admission \$4; cell 639-1969.

ROSCOE MILLS performs gospel music at 2 p.m. in the Mall at Chestruit Hill, 199 Boylston St., Chestruit Mill. Exper. cell 965-3037.

Chestnut Hill. Free; call 965-3037. "WGBH AT THE NAMELESS." See listing for Fri.

#### SUNDAY

LOS KJARKAS, a Bolivian folk group, perform at 3 and 7:30 p.m. in the Jorge Hernández Cultural Center at Villa Victoria, 85 West Newton St., Boston. Algendro Rivera and New Directions in Latin American Music also perform. Tickets \$10;

Boston. Alejandro Rivera and New Directions in Latin American Music also perform. Tickets \$10: call 262-1342.

"GOSPEL JUBILEE," featuring choirs from the Boston area, begins at 8 p.m. in Jordan Hall, New England Conservatory, 290 Huntington Ave., Boston. Free; call 643-6717.

SEMENYA MCCORD performs jazz at 3 p.m. at the Fitchburg Public Library, 610 Main St., Fitchburg. Reservations suggested. Free; call (508) 345-9635.

(308) 345-3635. HENRIETTA ROBINSON TRIO performs at 2 p.m. in the Mail at Chestnut Hill, 199 Boylston St., Chestnut Hill. Free; call 965-3037.

#### TUESDAY

PIANIST CAROLYN RITT, bassist Jon Voight, and vocalist Harriet Kennedy perform jazz at 7 p.m. at the Medford Public Library, 111 High St., Medford. Ritt also speaks on the history of jazz from African roots to New Orleans and presents a film on Fats Waller. Free; call 395-7950.

"THE MUSIC OF THELONOUS MONK," a presentation and talk by Andy McGhee, begins at 1 p.m. in the Recital Hall, Berklee Performance Center, 136 Mass. Ave., Boston. Admission \$2; call 266-1400.

GUITARTS BILL. FRISELL and Jon Damian perform jazz at 8:15 p.m. at the Berklee Performance Center, 136 Mass. Ave., Boston. Admission \$2; call 262-4998.

#### WEDNESDAY

BERT SEAGER JAZZ QUINTET performs at 8

p.m. at the Robsham Theatre, Boston College, Comm. Ave., Brighton. Free: call 552-4909. "LAVA EGON TURGEMAN FUSION GROUP" and percussionist Toshihiro Akamatsu perform jazz at 8:15 p.m. at the Berklee Performance Center, 136 Mass. Ave., Boston. Admission \$2: call 262-498.

call 282-4998. TUFTS, MIT, AND HARVARD JAZZ ENSEMBLES perform at 8 p.m. in the Cohen Auditorium, Turts University, Medford, Ad-mission \$1; call 381-3564.

mission \$1; call 381-3564.

"INTERCOLLEGATE JAZZ NIGHT" begins at 7:30 p.m. in the Southeastern Mass. University auditorium, Old Westport Rd., North Dartmouth. Free; call (508) 999-8568.

"SAUD/LIVE JAZZI", led by flutist Galen Abdur-Razzaq, performs at 8 p.m. in Harambee House, Wellesley College, Weljesley. Free; call 235-0320, x2373.

#### **THURSDAY**

PIANIST MATT JOHNSON performs jazz at 7 p.m. at the Peabody institute Library, 82 Main St., Peabody. Free; call (508) 531-0100.

BOBBIE JONES AND NEW LIFE and the Berklee Reverence Gospel Ensemble perform at 8:15 p.m. at the Berklee Performance Center, 136 Mass. Ave., Boston. Admission \$2; call 282, 4098.

Mass. Ave., 202-498.
LOUISIANA REPERTORY JAZZ ENSEMBLE performs at 8 p.m. in the Cohen Auditorium, Tufts University, Mediord. Tickets \$8; call

381-3564.

THE KING'S SINGERS perform French folk songs, pop music, and Paul Drayton's A Madrigal History Tour at 8 p.m. in Durgin Hall, University of Lowell, Wilder and Pawtucket Sts., Lowell, Tickets \$13 and \$15; call (509) 459-0350.

BOBBY GREENE AND THE ACOUSTIC JAZZ ENSEMBLE present a lecture and performance at 12:30 p.m. in the SMU recital hall, Old Westport Rd., North Dartmouth. Free; call (509) 999-9568.

999-9568.
LISA THORSON, with planist Elain Maillet, bassist Marshall Wood, and drummer George Schuller, perform "New Works in Progress" at 8 p.m. at the Cambridge Center for Adult Education, 56 Brattle St., Cambridge. Tickets \$3.50;

NORMAN DAVID JAZZ QUARTET performs at 3:30 p.m. in the Merrimack College library, Rtes. 114 and 125, North Andover. Free; call (508) 683-7111.

#### FRIDAY

RONNIE GILDERT AND TOM PAXTON perform folk music at 7:30 p.m. at the Sanders Theatre, Harvard University, Cambridge. Sponsored by Revolutionary Acts. Tickets \$12.50-\$16.50; call 651.1365

GARY BURTON QUINTET performs at 8 p.m. in the SMU auditorium, Old Westport Rd., North Dartmouth. Tickets \$7.50, \$5 for seniors; call (508) 999-8568.

(508) 999-8568. MARIENNE KREITLOW and the Loiterers perform a concert to benefit Central American Medical Relief at 8 p.m. at the Old Ship Parish Hall, 107 Main St., Hingham. Tickets \$4; call

# **OETRY** & PROSE

#### SATURDAY

BLACKBURN THEATER COMPANY presents a staged reading of Erica Funkhouser's new comedy *The Long Haul* at 8 p.m. at 6 Elm St., Gloucester. Reading is followed by a discussion with Funkhouser, director Patrick Swanson, and actors in the production. Free; call (506) 283-9410.

#### SUNDAY

JULIUS LESTER, civil rights activist and author of Lovecorig, tells "Tales of Brier Rabbit and Other Things" at 7:30 p.m. at the First Church

Congregational, Harvard Sq., Cambridge. Presented by Storytellers in Concert. Tickets \$7, \$6 in advance, \$5 for students and seniors; call

POEMS AND PROSE (A LITERARY WALK)," a "POEMS AND PROSE (A LITERARY WALK)," a discussion of Emerson and Longfellow during a hike along the Charles, begins at 2 p.m. at the Hemiock Gorge Reservation, Eliot St., Newton Upper Fells. Participants are encouraged to bring works by other poets. Free; call 239-0656. OAK SQUARE PRESS benefit with stories by Sally Cragin and J. Drew Yanno begins at 4:30 p.m. at Trident Booksellers and Café, 338 Newbury St., Boston. Sponsored by the Writers League of Boston. Free; call 257-5688.

#### MONDAY

STONE SOUP POETRY presents readings from the Small Press Alliance, with open readings at 8 and 9:30 p.m., at Charlies Tap, 280 Green St., Cambridge. Admission \$2; call 227-0845.

#### TUESDAY

LUCIA BROCK-BROIDO reads poems at 5:30

p.m. in the Lamont Library, Harvard University, Cambridge, Free; call 495-2454.

VICTOR HOWES reads from his poems at 8 p.m. at the Community Church, 565 Boylston St., Boston. Sponsored by the New Writers' Collective. Free; call 742-1538.

#### WEDNESDAY

SALMAN RUSHDIE reads from his novel The Satanic Verses at 5 mm. at the Brattle Theatre, 40 Brattle, 35 Cambridge. Sponsored by WordsWorth. Asservations suggested. Free; call 354-5201.

PLEASANT STREET WRITING BRIGADE invites all women to an ongoing open discussion of members' works at 7:30 p.m. at the Women's Center, 46 Pleasant St., Cambridge. Free; call 354-8807.

#### THURSDAY

SALMAN RUSHDIE speaks about his novel The Satario Verses at 6 p.m., the Boston Public Library, Copley Sq., John. The reading is followed by a recommendation and book-signing at the Harvard Book Store Caté. 190 Newbury St., Poeton Erse and 329-1099.

Boston. Free; call 338-1938.
THE LIFE OF LANGSTON HUGHES author Arnold Rampersand speaks at 8 p.m. in Killen Hall, MIT, 160 Memorial Dr., Cambridge. Rampersand recently completed the second volume of his biography on poet and writer Hughes. Free; call 253-9469.

#### FRIDAY

"NEW THINKING FOR THE SOVIET UNION AND THE WORLD," a talk by Carl Bloice of the People's Daily World, begins at 7:30 p.m. at Tent City, 130 Darimouth St., Boston. Free; call 868-8002.

"HOW TO CHANGE YOUR NEGATIVE HABITS," a talk by Master Bo-In Lee, begins at 6 p.m. at the New Life Health Center, 12 Harris Ave., Jamaica Plain. Free; call 524-9551.
ARTISTS PATRICK NAGATANI AND ANDREE

TRACEY discuss their works at 8 p.m. at the Photographic Resource Center, BU, 602 Comm. Ave., Boston. Admission \$3; call 353-0700. THE VENERABLE CHHOJE, RINPOCHE, Tibetan

meditation master, speaks on "The Passion of Enlightened Mind" at 7:30 p.m. at Seven Stars Books and Crystals, 56 JFK St., Cambridge. Sponsored by Shen Dharma Project. Donation \$8; call 254-9029.

#### SATURDAY

"DESIGN BY MOTLEY," an exhibit of theatrical costumes and sets, is discussed by Michael Mullin at 3 p.m. in the Rabb Lecture Hall, Boston Public Library, Copley Sq., Boston. Free; call

\*\*EL HAJJ MALIK EL-SHABBAZZ." a film and discussion on Malcolm X, begins at 7:30 p.m. at the Pathfinder Bookstone, 605 Mass. Ave., Boston. French and Spanish translations available. Sponsored by the Militant Labor Forum. Donation \$3; call 247-6772.

ALONZO FIELDS, MATTRE D' AT THE WHITE HOUSE, is the subject of an oral history program by photographer Corrine Alleyne at 2 p.m. at the Dudley Public Library, 65 Warren St., Roxbury. Free; call 442-6186.

Dudley Public Library, 65 Warren St., Hoxoury. Free; call 42-5186.
"LEARN HOW TO CONSULT YOUR INNERMOST SELF," a discussion and video, begins at 12:30 p.m. at the Greater Boston Eckankar Center, 764A Cambridge St., Cambridge, Free; call 354-8278.
"CURRENTS" EXHIBITION is discussed by Debra Weisberg at 2 p.m. at the Institute of Contemporary Art, 955 Boylston St., Boston. Admission \$4, \$2.50 for students, \$1.50 for children and senions: call 266-5152.

Admission 94, acts for scientists, and controlled and seniors; call 266-5152.

"FRENCH ROCOCO DECORATIVE ARTS," a gallery talk by Diane Cariberg, begins at noon today and at 6 p.m. on Wed. at the West Wing information center, Museum of Fine Arts, 465. Huntington Ave., Boston. Museum admission 55 84 for seniors, frage for children under 18: call \$5. \$4 for seniors, free for children under 16; call 267-9300, x291.

#### SUNDAY

discussed by author Walter J. Smith at 8 p.m. at the Paulist Center, 5 Park St., Boston. Tickets \$6; call 742-4480.

THE GREENHOUSE EFFECT: THE ENERGYEFFICIENT SOLUTION," a talk by Armond
Cohen of the Conservation Law Foundation,
begins at 10:30 a.m. at 44 Comm. Ave., Boston.
Sympactic of Boston. at 10:30 a.m. at 44 Comm. Ave., Boston. ored by the Ethical Society of Boston. Free; call 739-9050.

Free, call 739-9050.

"HOW WOMEN ARE CHANGING THE WORK-PLACE FOR EVERYONE," a talk by Kris Rondeau, begins at 11 a.m. at the Community Church of Boston, 565 Boylston St., Boston. Free; call 266-6710.

talk by Peter Barr, begins at 2 p.m. at the West Wing information center, Museum of Fine Arts, 465 Huntington Ave., Boston, Museum admission \$5, \$4 for seniors, free for children under 16; call 267-9300, x291. ICAN STILL LIFE PAINTING," a ga

#### MONDAY

"SAMSON RAPHAEL HIRSCH: RABBI AND REVOLUTIONARY," a talk by Dr. Gertrude Hirschler, begins at 7 p.m. in rm. B-12, BU's College of Liberal Arts, 725 Comm. Ave., Boston. call 353-2224.

RUM OF SELF DEVELOPMENT sponsors "The Nights Where Extraordinary Things Are Mentioned..." series at 7:30 p.m. at the Seven Stars Room, 58 JFK St., Cambridge. Donation \$5; call 395-3462.

#### TUESDAY

MARTIN LUTHER KING JR.'S "LETTER FROM BIRMINGHAM JAIL" is discussed by Dr. Edwin Delattre of the American Enterprise Institute for Public Policy Research at 7 p.m. in rm. 107, BU's Science Building, 590 Cummington St., Boston. Reservations required. Free; call 353-3213.

THE EDUCATION OF THE BLACK MALE," a panel talk led by Morehouse College president Leroy Keith, begins at 6:30 p.m. at the Museum of Afro American History, 46 Joy St., Boston Free; call 742-1854.

KELSEY/OWENS BLACK MINISTRIES PRO-RELISET/OWENS BLACK MINISTRIES PRO-GRAM is inaugurated with an address by Dr. James Washington of the Union Theological Seminary, beginning at noon at Andover Newton Theological School, Newton Centre. Consecra-tion service by Dr. Richard Owens begins at 7 p.m.; related events take place tomorrow. Free; call 984-1100, x208.

call 964-1100, x208.

"COMING HOME — AND MOVING ON," a talk by painter Ellen Stutman, begins at 8:15 p.m. at the Cambridge Center for Adult Education, 56 Brattle St., Cambridge. Pre-registration suggested. Tickets \$1.50; call 547-6789.

BUNNY TRAILOR speaks about wildflowers of New England at 7:30 p.m. at the Wellesey. Sponsored by the Gardeners' and Florists' Club of Boston. Free; call 232-9835.

"MAKING ROOM FOR LAUGHTER: HOW TO

MAKING ROOM FOR LAUGHTER: HOW TO

Ciulo of Boston. Free; call 222-9835.

"MAKING ROOM FOR LAUGHTER: HOW TO DEAL WITH WORK-RELATED STRESS THROUGH HUMOR," a talk by sales manager Rosemary Verri, begins at 8 p.m. at Centerpoint, 1120 Beacop \$1, suite G1, Brockline. Admission. \$7: call 566-5946.

"THE 1923-24 DEBATE ON SCIENCE AND PHILOSOPHY IN CHINESE ACADEMIC CIRCLES," a talk by Fan Dainian of the Chinese Academy of Sciences, begins at 8 p.m. in the George Sherman Union's Terrace Lounge, BU, 775 Comm. Ave., Boston. Free; call 353-2604.

"HELPING THE UNHAPPY CHILD," a talk by a member of Harvard Medical School's Psychiatry Department, begins at 8:15 p.m. at the Health Stop, 868 Mass. Ave., Arlington. Pre-registration suggested. Free; call 641-2744.

GALLERY TALK and tour of the exhibition of works by Pietro Testa begins at 1:30 p.m. at the

works by Pietro Testa begins at 1:30 p.m. at the Arthur M. Sackler Museum, 484 Broadway, Cambridge, Museum admission \$3; call

#### WEDNESDAY

ARCHITECT GRAHAM GUND speaks about, restoration of Cambridge's Buffirch Sq. at 6 p.m. at the Cyclorama, Boston Center for the Arts, 539 Tremont St., Boston. Free; call 426-5000. COMPOSER JOHN CAGE delivers the fourth in a series of lectures, with texts generated by chance operations in his computer, at 4:30 p.m. at Sanders Theatre, Harvard University, Cambridge. Free; call 495-0583. HENRY HAMPTON, producer of the civil-rights documentary series Eyes on the Prize, speaks at 7:30 p.m. at the McCarthy College Center, Framingham State College, 100 State St., Framingham. Free; call (508) 626-612. "REBEL WITH A CAUSE: MUHAMIMED ALI AS

rramingham. Free; call (508) 626-4512.
"REBEL WITH A CAUSE: MUHAMMED ALI AS '608 SYMBOL," a talk by author Jeffrey Sammons, begins at 7:30 p.m. in the Wellesley College Science Center, rm. 277, Wellasley. Free; call 235-0320.

"EDUCATION TO PREVENT NUCLEAR WAR," a talk by A World Destroyed author Martin Sherwin, begins at 8 p.m. at the Cambridge Forum, 3 Church St., Cambridge, Free; call

876-9644.

"THE ROLE OF THE ARMED FORCES IN US NATIONAL SECURITY POLICY: A Marine Perspective," a talk by former Marine Corps Commandant Robert E. Barrow, begins at 7 p.m. in BU's Metcalf Science Center, rm. 107, 590 Comm. Ave., Boston. Free; call 353-2240.

"WHY DO WOMEN OVEREAT: Are Mood Changes Behind the Munchies?", a talk by Judith Wurtman of MIT, begins at 7:30 p.m. in the

Judith Wurtman of MIT, begins at 7:30 p.m. in the Founder's Room, Pine Manor College, 400 Heath St., Chestnut Hill. Free; call 731-7000.

DR. BERNARD S. SIEGEL, founder of Exceptional Cancer Patients, Inc., speaks at 7:30 p.m. at Trinity Church, Copley Sq., Boston. Free; call 536-0944.

536-0944.
ARCHITECT JACQUES MERZOG delivers the 
"Konzo Tange Lecture" at 6 p.m. in Gund Hall, 
Harvard University Graduate School of Design, 
48 Quincy St., Cambridge, Free; call 495-9340.
"CONCEPTIONS OF PEACE IN THE NEW 
TESTAMENT," a talk by Paul S. Minear of Yale University, begins at 8 p.m. in rm. 130, 8U, 605 Comm. Ave., Boston. Free; call 353-3067. "THE ROLE OF THE BLACK CHURCH IN THE

ARTHUR AVNON, Israeli General Counsul to New England, speaks on Middle Eastern issues at 8 p.m. at Temple Beth Am, 871 North Main St., Randolph. Free; call 983-30440.

AIDS: LIVING AND DYING WITH HOPE is a.m. in the faculty lounge, Healey Library,

UMass/Boston, Harbor Campus. Reservations required. Call 929-7080.
CYNTHIA DICKSTEIN, president of the Sov-

iet/American Exchanges, presents a slide lec-ture on the Soviet Union at 10:30 a.m. at the Women's Educational and Industrial Union, 356 Boylston St., Boston. Admission \$6; call

536-5651.

"CAN OBJECTS FROM THE DECORATIVE ARTS SE CALLED 'MASTERPIECES'?", a talk by curator Anne Poulet, begins at 8 p.m. in Remis Auditiorium, Museum of Fine Arts, 465 Huntington Ave., Boston. Admission \$7.50, \$5.50 for students and seniors; call 267-9300, x306.

COMPOSER GUNTHER SCHULLER speaks at 8 p.m. at Aquinas Junior College, 15 Walnut Pk.,

COMPOSER GUNTHER SCHULLER speaks at 8 p.m. at Aquinas Junior College, 15 Walnut Pk., Newton. Admission \$7.50; call 985-2555.

"GOLDBERGY. KELLEYAND THE WELFARE RIGHTS MOVEMENT: Creating the New Property," a talk by Martha Davis, begins at 3:30 p.m. in the Gilman Room, Agassiz House, Radcliffe College, Cambridge, Free; call "WORK IN THE YEAR 2000," a talk by Jack McCann of Work Design, begins at 3:30 p.m. in rm. C101, Simmons College, 300 the Fenway. Boston. Free; call 738-2124.

"MINORITY WOMEN IN BUSINESS," a panel

'MINORITY WOMEN IN BUSINESS," a panel iscussion, begins at 7:30 p.m. in the Simmons iraduate School of Management, 451 farlborough St., Boston. Free; call 536-8390. Marisorough St., Boston. Free; call 536-5390.

"THE WATERFRONT, PART 1," a slide lecture
by Nina R. Meyer, begins at noon at 101 Federal
St., Boston. Sponsored by Historic
Neighborhoods Foundation. Reservations reed. Tickets \$5: call 426-1885."

quired. Tickets \$5; call #26-1895."
"NEW ENGLAND CHEESES," a talk and cooking demonstration, begins at 5:30 p.m. at Corrucopia, 15 West St., Boston. Reservations required. Admission \$12.50; call 338-4600.
"FRENCH ROCOCO DECORATIVE ARTS." See

#### THURSDAY

"DISCUSSION OF THE VILLAGE: An Oral, Historical, and Ethnographic Study of a Black Community," a talk by Dr. Wilbur Watson of Atlanta University, begins at 2:30 p.m. in the Troy Colloquium Room, Wheatley Hall, UM-ass/Boston, Harbor Campus. Free; call 929-7090.

"COMMUNICATION IN THE WORKPLACE," a talk by Susan Comstock of the Community Resource Center in Canton, begins at noon at the Boston Public Library, Copley Sq., Boston. Free; call 536-5400, x339.

"CAREERS IN SPORTS MEDIA," a panel talk with Boston Globe columnist Michael Madden and City Sports contributing editor Peg Moline, begins at 7:30 p.m. in rm. C103, Simmons College, 300 the Fenway, Boston. Free; call 738-2124.

'THE EAST AFRICA TRADE" is discussed by Selina Little at 7:30 p.m. at the Peabody Museum, East India Sq., Salem. Museum ad-mission \$4, \$ 3 for students and seniors; call

mission \$4, \$ 3 for students and seniors; call (508) 745-1876.

"DENIBARK, NATO, AND NATIONAL SECURITY IMPLICATIONS," a talk by Kenneth H. Kolb of the US State Department, begins at 7 p.m. at the Ritz-Cartion Hotel, 15 Arkington 58; Boston.

Dinner begins at 6:15 p.m. Sponsored by the World Affairs Council of Boston. Reservations required. Tickets \$25; call 536-5700.

"DOES AMERICA NOT CARE ABOUT THE FATE OF ITS CHILDRENT", a talk by attorney Martanne Takas, begins at 10:30 a.m. at the Cambridge Center for Adult Education, 56 Brattle St., Cambridge, Pre-registration suggested. Tickets \$1.50, \$1 for seniors; call 547-6789.

"THE NEW SUBURBAN CITY," a talk by Roger Lewis, begins at 1 p.m. in Bidg. W31-301, MIT School of Architecture and Planning, 120 Mass. Ave., Cambridge, Free; call 253-4401.

"RELIGION AS AN INSTRUMENT OF PSYCHOLOGICAL WARFARE: The Case of El Salvador," a talk by Ignacio Martin Baró of the University of Central America, begins at 5 p.m. in the Sperry Room, Andover Hell, Harvard University, Cambridge, Free; call 495-3366.

"NIGHTWALKS IN THE ECUADORIAN AMAZON: Amphiblians and Reptities of the Jutier Sacha Biological Reserve." a talk to group Voiler Sacha Biological Reserve." a talk to group Voiler

CONS. Amphibians and Reptiles of the Juter Sacha Biological Reserve." a talk by Greg Vigile of the Museum of Comparative Biology, begins at 7:30 p.m. in Boylston Auditorium, Harvard University, Cambridge. Free; call 495-3366.
"THE SOCIO-FOLITICAL BASIS OF BEBOP," a Malic by Jackis Beart harders at 1 pm in the

talk by Jackie Beard, begins at 1 p.m. in the Berklee Recital Hall, 136 Mass. Ave., Boston.

Free; call 266-1400. "REALMS OF GOLD: TREASURES FROM THE MUSEUM COLLECTION," a gailery talk by Margaret Laveque, begins at 11 a.m. at the West Wing information center, Museum of Fine Arts, 465 Huntington Ave., Boston. Museum admission \$5, \$4 for seniors, free for children under 16; call 267-9300, x291. THE FARTHER SHORE OF ART: MARK

ROTHKO AND HIS CONTEMPORARIES," a gallery talk by Catherine Barnett, begins at 6 p.m. at the Fogg Art Museum, 32. Quincy St., Cambridge. Admission \$3; call 495-2397.

#### FRIDAY

"THE CHALLENGES OF CIVIL WAR: PRO-FESSIONAL PRACTICE IN EL SALVADOR," a talk by Ignacio Martin Baró of the University of Central America, begins at 7:30 p.m. at the tral America, begins at 7:30 p.m. at the list Center, 5 Park St., Boston. Free; call

"SOVIET-BLOC HUMAN RIGHTS IN THE p.m. in rm. 419, Pound Hall, Harvard Law

School, Cambridge. Free; call 495-9362.
CONDUCTOR CHRISTOPHER HOGWOOD leads an informal colloquium at 2 p.m. in rm. 2, Music Building, Harvard University, Cambridge. Presented by the Learning from Performers Program at Harvard and Radcliffe. Free; call 495-8676.

"BLACK HISTORY MONTH" ART SYMPOSIUM. a series of slide lectures and demonstrations, begins at 3 p.m. in the Trustee Room, Mass. College of Art, 641 Huntington Ave., Boston. Free; call 742-5415. "LESSONS OF THE CIVIL RIGHTS MOVEMENT:

The Class Struggle to Black Freedom," a talk by Brian Manning of the Spartacist League, begins at 7:30 p.m. in rm. 305, Emerson Hall, Harvard University, Cambridge. Free; call 492-3928.



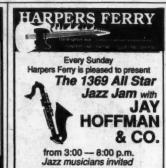
#### GREEN STREET STATION Wednesday Night Jazz

**RICKY FORD** with The Dave Stewart Trio

**GENE BERTONCINI** 

**CERCIE MILLER** 

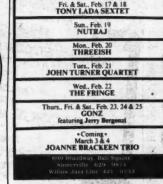
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Check the **Boston Phoenix** Jazz Listings for the the hottest acts in town and where they can be found.

# RYLES

**CONCERTIX 876-7777** 

#### **UPSTAIRS**

DOWNSTAIRS

advance tix available for ERNIE WATTS QUARTET Sun., Feb. 26 — call for info



# READY. HHEAVASH



Get ready for some of the hottest jazz of the winter. Because on Thursday vening. March 2. jazz legend Stan Cetz will be performing live at Jordan Hall in the world premiere of composer William Thomas McKinley's

And what makes this performance even more special is that Getz will

be backed by our full 90-piece VEC Philharmonia.

An extraordinary finale to the New England Conservatory Jazz Festival, February 27 through March 2. Four days of concerts and events celebrating the diversity and vitality of Jazz.

#### The NEC Jazz and Third Stream Festival THE ART OF THE IMPROVISERS

Hankus Netsky, artistic director

27 FEBRUARY, MONDAY. The Dave Holland Student Ensemble. 5:00 p.m. Free. • Role Models. A jazz and Third Stream faculty recital featuring Stanley Cowell, Dominique Eade, George Garzone, Mick Goodrick, Dave Holland, Gary Joynes, Bevan Manson, John McNeil, and Bob Moses. A Select Series Concert. 8:00 p.m. See ticket information below.

28 FEBRUARY, TUESDAY, Run NEC. The Bob Moses Student Ensemble. 5:00 p.m. Free • Aural Visions. Third Stream musical vignettes directed by Ran Blake with special guests Eleni Odoni, Daryl Lowery, Hankus Netsky, and members of the Klezmer Conservatory Band. A Select Series concert, 8:00 p.m. Tickets.

1 MARCH, WEDNESDAY. Coltrane and Beyond. The George Garzone Student Ensemble and The Gary Joynes Contemporary Improvisation Ensemble. 5:00 p.m. Free. \* Blues, Roots, and Big Bands. The NEC Jazz Orchestra, directed by Bevan Manson, performs music by Bevan Manson, Bob Brookmeyer, and others. William Thomas McKinley directs the NEC Honors Jazz Ensemble in a program of Charles Mingus and others. A Select Series Concert. 8:00 p.m. Tickets.

2 MARCH, THURSDAY. Jazz Masters. Stan Getz, tenor saxophone, Kenny Barron, piano, Dave Holland, bass, and Louis Nash, drums, performing the world premiere of Can You Sing Me a Song by NEC faculty member William Thomas McKinley, with Robert Black conducting the NEC Philharmonia. Also, the Philharmonia with Ran Blake and student jazz ensembles perform compositions by Ran Blake and George Russell. A Select Series Concert. 8:00 p.m. Tickets.

All free concerts are in NEC's Williams Hall. All Select Series Concerts are in Jordan Hall at NEC. Tickets: adults \$8, students and seniors \$5, free with NEC i.d.

# New England Conservatory

30 Gainsborough Street at Huntington Avenue Roston

Ticket information: NEC Box Office (617) 536-2412, M-F 10 a.m.-6 p.m. Sat. 12-6 p.m., extended hours on the evening of the concert. Or through Bostix<sup>78</sup>/Ticketron<sup>8</sup>/Teletron<sup>8</sup> (617) 720-3434 or 1-800-382-8080.

The NEC Select Series is made possible with support from Havelok.

# ART LISTINGS

#### **GALLERIES**

AFRICAN INFLUENCE GALLERY (426-3366), 150 Lincoln St., Boston. Mon.-Fri. 10 a.m.-5 p.m. Through Feb. 28: "Tradition and Modernity, Contemporary Moroccan Art," paintings by Bennani, Bouragba, Chaibia, Ghany, Meghara, Meliakh, Qotbi, and Tallai.

AKIN GALLERY (266-3535), 476 Columbus Ave.,

AKIN GALLERY (266-3535), 476 Columbus Ave., Boston. Tues.-Sat. 11 a.m.-6 p.m. Through Feb. 25: "Small Works" by Jocetyn Ajami, Laura Allis, Ruth Fields, Judy Haberl, Sarah Hutt. Todd Geig, Barbara Moody, Lynda Ray, and Johnnie Ross. ALON GALLERY (232-3388), 1665A Beacon St., Brookline. Tues.-Sat. 10 a.m.-6 p.m., Thurs. until 8 p.m. Through Mar. 4. "Spaces and Places." 8 p.m. Through Mar. 4: "Spaces and Places, works of handmade paper by Jeannie Donovan Wayne A.O. Fuerst, Fay Grajower, and Pamels

ALPHA GALLERY (536-4465), 121 Newbury St. Boston, Tues.-Sat. 10 a.m.-5:30 p.m. Through Mar. 8: new paintings by Richard Sheehan of

ARDEN GALLERY (247-0610), 286 Newbury St. ANDEN GALLERY (247-0610), 295 Newborry St., p.m., Sat. 11 a.m.-6 p.m. Through Mar. 18: Vytas Sakalas's "Lines of Fate," oil paintings on aluminum cut-outs and canvas and ink drawings

THE ARTS CENTER (508-764-3341), 111 Main St., Southbridge. Mon.-Fri. 10 a.m.-6 p.m., and by appt. Through Feb. 28: "The Mystique of the East," Chinese paintings on silk scrolls and rice paper by 16-year-old Andrew Wang. Reception

paper by 16-year-old Andrew Wang, Hisception Feb. 17, 7 p.m.

ARTS ON THE LINE, Cambridge Arts Council (498-9033), Permanent works at MBTA stations. At Park Street Station, construction fence along the Common: The Miner's Mural. At Orange Line State Street Station: sculptor Albert Paley's courtyard gate. At Red Line Chinatown Station, Cashibirk Netwaymer's Cours on the Jine &t Bad courlyard gate. At Red Line Chinestown Station, Toshihiro Katayama's Colors on the Line. At Red Line Downtown Crossing Station, outbound platform, Lewis "Buster" Simpson's granite behches, Situations: At Red Line Broadway Station, Jay Coogan's Domestic Objects and Tools of the Trade, steel structure. At Red Line Kendall Station, Paul Matisse's sculpture The Kendall Band. At Red Line Central Station, Sizabath Menall's emplayed and Storps and Elizabeth Mapeill's murals and Anne Storrs and Dennis Cunningham's Circle Squared, bas relief

ATELIER (332-9670), 564 Comm. Ave., Newton. Call for hours. Through Mar. 3: paintings by

Leonard J. Eisenberg. ATWOOD GALLERY (508-753-3838), 69A Ham-ATWOOD GALLERY (508-763-3838), 69A Hammond St., Worcester, Tuies.-Sat. noon-6 p.m. Through Mer. 12: "Abstraction More Real-Than Reality," oil paintings by Ken Adams. Also, photo montages by Kati Tolvanen.

BANK OF BOSTON (434-2200), 100 Federal St., Boston. Mon.-Fri. 9-11:30 a.m. and 2:30-5 p.m., Sat. 10 a.m.-4 p.m. Through Mer. 4: works in various media by membrane of the Neuton Affisies.

Housing Partnership. BARBARA KRAKOW GALLERY (262-4490), 10 Newbury St., Boston. Tues.-Sat. 10 a.m.-5:30 p.m. Through Mar. 8: paintings on wood panels and monotypes on silk by Michael Mazur. BATES ART RESOURCE CENTER GALLERY

(266-1386), 731 Harrison Ave., Boston. Mon.-Fri. 9 a.m:-5 p.m. Through May 31: "Teen TV," photographs by Alan Michael. BEAULIEU ART RESOURCES (864-0775), 426

Broadway, Cambridge. Wed.-Fri. noon-7 p.m. Sat. and Sun. noon-5 p.m. Through Mar. 3 sculptures in steel, bronze, and acrylic by Dennis

BOSTON CENTER FOR THE ARTS (426-7700) 549 Tremont St., Boston. Tues.-Sat. noon-4 p.m., Thurs. until 8 p.m. In the Mills Gallery p.m., Thurs. until 8-p.m. in the withe Genery through Feb. 25: "Grounded Angels/Painted Strines," paintings by David Addison Small. In the Cyclereme, Tues-Sati noon-5 p.m., through Mar. 4: "Remaking Americs: New Uses, Old Places," photographs tracing the rescue of old buildings from decay. BRICKBOTTOM ARTISTS COOPERATIVE GAL-TESY (692-690) 199851; Fliebhyms St. Comp.

LERY (625-6600, x2995), 1 Fitchburg St., Somerville. Tues. and Fri. 2-7 p.m., Sat. and Sun. noon-5 p.m. Through Feb. 28: Somerville Arts. Council exhibit of works by local visual artists. BROMFIELD GALLERY (262-7782), 90 South St., Boston. Tues.-Sat. 10 a.m.-5:30 p.m. Through Feb. 25: sculptural cipies works five. Reizen Pitte.

Feb. 25: sculptural glass works by Brian Pike, Edward Merritt, Page Hazlegrove, and Jack Trompetter; and site-specific sculptures by John

CAFE MOZART (742-8844), 25 Myrtle St., Boston. Call for hours. Through Feb. 28: "Myth, Dream, and Fairy Tale," drawings by Terri

Windling.

CAMBRIDGE ART ASSOCIATION (876-0246), 1815 Mass. Ave., Cambridge. Sat. 10 a.m.-6 p.m., Sun. noon-5 p.m. Through Feb. 28: multimedia works by members of the Cambridge Art

CAMBRIDGE MULTICULTURAL ARTS CENTER (577-1400), 41 Second St., Cambridge. Mon.-Fri. 11 a.m.-4 p.m. Through Feb. 17: "African 11 a.m.-4 p.m. Inrough Peb. 1r: "Airican Rhythms," an exhibition of African influences in contemporary art featuring works by Barbara Ward, Kofi Kayiga and Roxanne Petrincherlos Sally Erich-Hoffman, Jessica Holden, John Keyes, Vusumuzi Madona, David Slater, and Susan Thompson. Through Mar. 19: "Other Worlds," wax paintings and sculptures by Paula Rendino, shown with music by Josh Zaentz and changing light by Russ Warde. CITYPLACE, 10 Park Plaza, Boston, hosts an

exhibit sponsored by the Boston Globe (929-2605). Mon.-Fri. 9 a.m.-5 p.m., Sat. and Sun. noon-5 p.m. Through Mar. 3: Boston Globe Scholastic Art Awards show, including water-colors, pastels, photography, jewelry, and

sculpture. CLARK GALLERY (259-8303), Lincoln Station, Lincoln. Tues.-Sat. 10 a.m.-5 p.m. Through Feb. 24: oil paintings on canvas and paper by Sterling Mulbry and ceramic "archeological relics" by

COPLEY SOCIETY OF BOSTON (536-5049), 158 Newbury St., Boston. Call for hours. Through Feb. 25: works by winners of the Copley

Feb. 25: Works by winners of the Copiey Society's juried member exhibitions.

CORNELIUS AYER WOOD GALLERY (508-389-2550), Middlesex School, 1400 Lowell Rd., Concord. Mon.-Sat. 10 a.m. 7 p.m., Sun. 1-7 p.m. Through Mar. 5: "Questions of Survival," mixed-media paintings by C.C. King.

CORNER GALLERY (508-744-8534), Museum Place, East India Mail, Salem. Tues.-Thurs. 11 a.m.-4 p.m., Fri.-Sun. noon-5 p.m. Through Feb. 19: paintings and drawings by John Ellis.

a.m.-4 p.m., Fri.-Sun. noon-5 p.m. Through Feb.
19: paintings and drawings by John Eilis.
DARTMOUTH GALLERY (508-999-0751), 400
Slocum Rd., N. Dartmouth. Mon. 9 a.m.-4 p.m.
and 7-9 p.m., Tues.-Thruys., noon-4 p.m. Through
Mar. 9: silkscreen prints, paintings, illustrations,
and hand-linted photographs by Aleen B. Johnson and Patricia Doineau Dupont.
DEPOT SQUARE ARTISTS (883-1597), 1837

Mass. Ave., Lexington. Tues.-Sat. 10 a.m.-5 p.m. Through Mar. 3: "Poetic New England," watercolors by Andrew Kusmin. EMERSON UMBRELLA CENTER (371-0820), 40

EMERSON UMBRELLA CENTER (371-0820), 40 Stow St., Concord. Mon.-Fri. 9 a.m.-5 p.m. Through Feb. 20: "Warm Light," paintings, sculpture, furniture, pottery, photographs, and weavings by gallery artists.

FEDERAL RESERVE BANK, 600 Atlantic Ave., Boston. Mon.-Fri. 10 a.m.-4 p.m. Through Feb. 24: an exhibit by the Artist Production Company featuring sculpture, painting, lithographs, and

featuring sculpture, painting, lithographs, and works in fiber by international artists. FRANCESCA ANDERSON GALLERY

(262-1082), 8 Newbury St., second fir., Boston. Tues.-Sat. 10 a.m.-6 p.m., Sun. noon-5 p.m. Through Mar. 30: "Surprises in Winter II," peintings by Stephen R. Allrich, Donald Jurney, John Joseph Loeper, and Janis Theodore.

FRENCH LIBRARY (266-4351), 53 Mariborough St., Boston. Tues.-Sat., 10 a.m.-5 p.m., Wed. and Tues. until 7 p. m. Through Mar. 11: Posts.

Thurs. until 7 p.m. Through Mar. 11: Post-impressionist works by Charles Roussell. Re-ception Feb. 23, 5:30 p.m. GALLERY AT UNIVERSITY PLACE, (876-0246)

GALLERY AT UNIVERSITY PLACE. (876-0246)
124 Mount Auburn St., Cambridge. Mon.-Fir. 7
a.m.-6 p.m., Sat. 8 a.m.-1 p.m. Through Feb. 24:
"Abstraction," juried exhibition of abstract works by Cambridge Art Association artists.
GALLERY DV8 (282-2437), 13 Landsdowne St., Boston. Feb. 21 at 9:30 p.m.: opening of "Flesh and Bones" by Tattoo, a multi-media installation.
GARY WORTZEL FINE ARTS (536-6442) 330

ry St., Boston. Mon.-Sat., 11 a.m.-7 p.m., con-4 p.m. Through Feb. 28: "Figures and Faces - Phase II." new abstract works by local

GENOVESE GALLERY (426-9738), 535 Alba St. Boston. Wed-Sat. 10 ears-530 p.m.
Through Mar. 7: "Eight Who Have Passed
Through the Opening/Closing Doors of
Duchamp" with works by John Armleder, Beth
Brenner, Calvin Brown, Sarah Charles-Worth, Julia Kidd. Bertrand Lavier, Sherrie Levine, and

GUILD OF BOSTON ARTISTS (536-7660), 162 Newbury St., Boston. Tues.-Sat. 10 p.m.-5 p.m. Through Mar. 4: All Members' Winter Exhibit HARCUS GALLERY (262-4445), 210 South St., Boston. Tues.-Sat. 9:30 a.m.-5:30 p.m. Through

Mar. 1: recent paintings by John Seery.

HARVARD BOOKSTORE CAFÉ (536-0095), 190
Newbury St., Boston. Mon.-Thurs. 8 a.m.-11
p.m., Fri. and Sat. 8 a.m.-midnight, Sun. noon-11 p.m. Through Apr. 3: black-and-white abstract

p.m. Inrough sp. 3. beck-and-write abstract paintings by Ann Scott. HIGHGATE GALLERIES (720-4112), 81 Com-mercial St., Boston. Mon.-Fri. 9 a.m.-6 p.m., Sat. 9:30 a.m.-5 p.m. Through Feb. 18: works by Impressionist painter John Terelak. HOWARD KILINE GALLERY (508-546-7708), 150 Upper Main St., Rockport. Sat., Sun. 1-5 p.m. Through Apr. 2: winter show of watercolors, oils, and atchiose.

and etchings. HOWARD YEZERSKI GALLERY (426-8085), 188 South St., Boston. Tues.-Sat. 10 a.m.-5:30 p.m. Through Mar. 8: paintings by Brenda Goodman and "Sex, Death, and the History of Photogra-

phy," photographic collages by Karl Baden. iGUANA GALLERY (247-0211), 246 Newbury St., Boston. Tues.-Sat. 11 a.m.-5 p.m. Primitive art from third world countries, including Haltian paintings, Cuna Indian Mola cloth paintings, betiks, weavings, and sculptures. INTERIOR MODERN GALLERY (426-5740), 496

Harrison Ave., Boston. Thurs.-Sat., 11 a.m.-5 p.m. Mid-20th-century furniture and decorative

JUDI ROTENBERG GALLERY (437-1518), 130 Newbury St., Boston, Mon.-Sat. 10 a.m.-6 p.m. Through Feb. 28: "Art of the '90s: A Look into the Cerning Decade." KAJI ASO STUDIO (247-1719), 40 St. Stephen

St., Boston. Tues.-Sat. 1-5 p.m. Through Feb. 24: watercolors by Kaji Aso students. KELLMAN, VERNES & TRAPANI (227-9506), 71 Charles St., Boston. Mon.-Fri. 10:30 a.m.-6 p.m., Sat. and Sun., noon-5 p.m. Changing exhibits of antique and contemporary American, Western European, and South American fine art.

on.-Sat. 11 a.m.-6 p.m., Sun. 1-5 p.m. Through Mar. 30: "Lewis Hine: Child Labor Photographs, 1908-1916.", LENORE GRAY GALLERY (401-274-3900), 15

Meeting St., Providence, Rl. Mon.-Fri. 9 a.m.-5 p.m. Through Feb. 28: "Cast of Characters," new paintings by Leslie Bostrom. LESAFFRE WILSTEIN GALLERY (437-7761), 4

Clarendon St., Boston, Tues.-Fri. 10 a.m.-7 p.m. Sat. 10 a.m.-5 p.m. Through Mar. 18: works by Alford, Leah DePrizio, Rebecca Doughty, Ruth Fields, Tim Hawkesworth, Melissa Johnson, Shelley Loheed, Gail MacLachlan, and Kathy

CENTER (965-7410), 333 Nahanton St., Newton Centre. Sun. 11 a.m.-4 p.m., Mon.-Thurs. 10 a.m.-4 p.m., Fri. 10 a.m.-2 p.m. In the Starr Gallery through Feb. 26: "The Visual Arts Faculty Biennial" featuring sculpture, watercolors, jewelry, photography, and ceramic work by area

artists.
In the Bond Gallery, 50 Sutherland Rd., Brookline. Mon.-Thurs. 9 a.m.-9 p.m., Fri. 9 a.m.-3 p.m., Sun. 9 a.m.-6 p.m. Through Feb. 19: prints, passels, watercolors, and oils by 11 area

LEXINGTON ARTS AND CRAFTS SOCIETY (862-9696), 130 Waitham St., Lexington. Tues.-Sat. 11 a.m.-4 p.m. Through Feb. 25: tapestries by Marjorie Forte, bronzes by Kay Lynn. LIZ HARRIS GALLERY (338-1315), 711 Atlantic

LIZ HARRIS GALLERY (SSS-175), /T Aumoc Ave., Boston. Tues.-Fri. 10 a.m.-6 p.m., Sat. 10 a.m.-5 p.m. Through Mar. 4: "Howardena Pindell: Autobiography." paintings on hand-sewn canvas and colleges. MAGIC EYE (888-1360), Porter Exchange, 1815 Mass. Ave., Cambridge. Mon.-Fri. 10 a.m.-7 p.m., Sat. 10 a.m.-5 p.m., Sun. noon-6 p.m. Antiques and spiritual transuraes, wpodcarvings.

MASS. ARTS LOTTERY GALLERY (727-9608) 600 Washington St., Suite 650, Boston. Mon.-Fri. 9 a.m.-5 p.m. Through Apr. 28: "Worcester Winners," works by recipients of Mass. Arts

Lottery Council grants. METROPOLIS (267-4825), 224 Newbury St.

METROPOLIS (267-4825), 224 Newbury St., Boston. Tues.-Sat. 10 a.m.-6 p.m. Through Mar. 5: paintings and limited editions by Polish artist Andre de Krayewski; new works by Hoppe, Mukai, Ledan, Lu Hong, Merkin, Green. NEWMAN GALLERY (262-9083), 205. Newbury St., Boston. Mon.-Fri 10 a.m.-6 p.m., Sat. 11 a.m.-5 p.m., Sun. noon-5 p.m. Works by French at Mercian Impressioniste. Including. H. and American Impressionists, including H. Claude Pissaro, Bittar, David Garcia, and Jean

NEWTON ARTS CENTER (964-3424), 61 Washington Park, Newtonville. Mon. and Wed.-Fri. 10 a.m.-4 p.m., Sat. and Sun. 2-4 p.m. Through Mar. a.m. 4 p.m., Sat. and Sun. 2-4 p.m. Through Mar. 12: exhibit on African-American culture, including woodcuts by Bruce Carter, relief sculptures by Melvin Edwards, and pastets by Gene Feltner. NICHOLS GALLERY (536-0936), 39 Newbury St., suite 224, Boston. Tues.-Sat. 10 a.m.-5:30 p.m. Through Feb. 28: "Besics," an exhibit of implements of everyday life from New Guinea. MELISEN GALLERY (266-4935), 179 Newburry St. Boston. Tues.-Sat. 10 a.m.-5:30 p.m. Through Feb. 25: "Beijing/New York" works on paper by Chinese and American contemporary artists.

NOSTALGIA FACTORY (482-8803), 144 Kneeland St., Boston. Mon.-Sat. 11 a.m.-5 p.m. Through Feb. 28: "20-Year Sampler," a retro-spective of original old advertising from past

shows.

PACCHETTO (969-6627), 831 Beacon St., Newton Centre: Mon.-Sst. 10 a.m.-6 p.m. Through Feb. 28: "Pearls," bracelets, necklaces, pins, and earrings by Heather Pederson.

PALLAS ATHENE (739-1324), 224 Washington St., Brookline. Mon.-Fri. 11 a.m.-7 p.m., Sat. 10 a.m.-8 p.m., Sun. noon-5 p.m. Through Mar. 15: group exhibit of "Masks." Reception with the artists Eeb. 19, 2-5 om

group exhibit of "Masks." Reception with the artists Feb. 19, 2-5 p.m.
RANDALL BECK GALLERY (266-2475), 168 wbury St., Boston. Mon.-Sat. 9:30 a.m.-5:30 p.m. Through Mar. 1: works on paper by Bunny

SOCIETY OF ARTS AND CRAFTS (266-1810) 175 Newbury St., Boston. Mon.-Fri. 10 a.m.-5:30 p.m., Sat. 10 a.m.-5:30 p.m., Sat. 10 a.m.-5:p.m. Through Mar. 4: "New Works in Clay." featuring works by Gretchen Ewert, Kendra Conn, Julie Terestman, Beth Forer, Patricia Smith, and Sandy Shaw.

SOUTH SHORE ART CENTER (383-9548), 119

Ripley Rd., Cohasset. Mon.-Fri. 10 a.m.-4 p.m., Sat. 10 a.m.-1 p.m., Sun. 1-4 p.m. Through Feb. 23: All New England Juried Photography Exhi-

STAVARIDIS GALLERY (353-1681), 73 Newbury STAVARIDIS GALLERY (353-1681), 73 Newbury St., Boston. Tues.-Sat. 10 a.m.-5:30 p.m. Through Feb. 25: "The Landscape of Light and Form," works by Robert Ferrandini, Jeremy Ross, David Lowe, and Christopher Plister.

STEBBINS GALLERY (863-0280), Zero Church St., Harvard Sq., Cambridge, Sat. and Sun. 1-5 p.m. Through Feb. 26: "Color Visions," new abstract oil peintings by Linda Pollen.

THOMAS SEGAL GALLERY (292-0789), 207 South St., Boston, Tues.-Sat. 10 a.m.-5:30 p.m.

THOMAS SEGAL GALLERY (292-0789), 207
South St., Boston. Tues.-Sat. 10 a.m.-5:30 p.m.
Through Feb. 25: drawings and paintings of swimmers by Mela Lyman; and "Contemporary German Works on Paper," with works by Felix Droses, Gustave Kluge, and Matthias Mansen.
UNITED SOUTH END SETTLEMENTS (536-8610), 566 Columbus Ave., Boston. In the Harriet Tubman Gallery, Mon.-Fri., 10 a.m.-6 p.m., through Feb. 24: photographs of Trinidad, Brazil, and San Francisco by cultural anthropologist Crystal Herben Mazer.
VOSE GALLERIES (536-6176), 238 Newbury St., Boston. Mon.-Fri. 8 a.m.-5:30 p.m., Sat. 9 a.m.-4 p.m. Through Feb. 28: oil paintings, watercolors,

p.m. Through Feb. 28: oil paintings, watercolors, pastels, and drawings by artists of the Hudson River School, American Impressionism, and the

ZOE GALLERY (536-6800), 207 Newbury St. Boston. Tues.-Sat. 10 a.m.-6 p.m. Through Feb. 25: painting, photography, and sculpture by

ZULLO GALLERY (508-359-2873), 456A Main St., Medfield. Wed. and Fri. 10 a.m.-2 p.m., Thurs. 4-8 p.m., Sat. 10 a.m. to 5 p.m., Sun. 1-5 p.m. Through Mar. 5: landscape paintings by Wade Zaharés.

### **MUSEUMS**

A&D TOY-TRAIN VILLAGE AND RAILWAY MUSEUM (508-947-5303), 49 Plymouth St., Middleboro. Daily 10 a.m.-6 p.m. Admission \$4, \$3.50 for seniors, \$2.50 for children five to 12.
Toy trains made from cardboard, coal, lead crystal, soap, wicker, and other materials. Feb. 18 and 18. "Storyland Train Show." teaturing the Snoopy Express, Big Bird's Music Train, and

SECTION THREE

Robbins.

BLUE HILLS TRAILSIDE MUSEUM (333-0690), 1904 Canton Ave., Million, offers nature activities for families from 10 a.m. to 4 p.m. Admission \$2, children \$1. Nature stories on Sat. and Sun. at 11 a.m. Feb. 18 and 19. "The Tropics at Trailside," a look at South and Central American rain forests. Feb. 20-24: "Winter Detectives," a look at animal tracks and life beneath the ice.

BOSTON ATHENAEUM (227-0270), 10½ Beacon St., Boston. Mon.-Fri. 9 a.m.-5 p.m., Sat. 9 a.m.-4 p.m. Free. Through Apr. 15: exhibition on architect and interior decorator Ogden Codman, a force behind the colonial revival movement of the late-19th century.

BOSTON CITY HALL (Boston Art Commission) the late-19th century.

BOSTON CITY HALL (Boston Art Commission, 725-3245), Government Center, Boston. Mon-Fri. 8 a.m.-5:30 p.m. Free. Through Feb. 17: "The Hundred Languages of Children," paintings, colleges, and sculptures by pre-school children in Reggio-Emilia, Italy. In the Scollary Square Gallery, Mon.-Fri. 9 a.m.-5 p.m., through Feb. 23: "People, Places and Things," paintings by Carol Buchman.

ers from cartoons and fairy

ART COMPLEX NUSEUM (934-6634), 189 Alden St., Duxbury, Wed.-Sun. 1-4 p.m. Free. Through Mar. 12: quilts by fiber artist Linda Levin. BERKSHIRE MUSEUM (413-443-7171), 39 South

SE-PRESIDE MUSEUM (413-443-777), 35 South St., Pittsfield. Tues.-Sat. 10 a.m.5 p.m., Wed. until 8:30 p.m., Sun. 1-5 p.m. Through Apr. 2: abstract art by Rodney Ripps. Also, "H.E. Robbins Wildflower Portfolios," 50 hand-painted silver platinum photographic prints by H.E.

Buchman.

BOSTON COMMON AND PUBLIC GARDEN (725-4006), Beacon and Boylston Sts., Boston. Through winter: ice skating is permitted at the Lagoon and Frog Pond from 4 to 10 p.m. Mon. through Frt. and from 10 a.m. to 10 p.m. on Sat. and Sun.; skate rentals and free instruction are provided, and Austrian waltzes are played on the loudspeakers. Stedding is allowed on the Charles Street side of the Common, aided by a snow-making machine. snow-making machine. BOSTON PUBLIC LIBRARY (536-5400, x366).

copiey Square, Boston. Mon.-Thurs. 9 a.m.-9 p.m., Fri. and Sat. 9 a.m.-5 p.m., Sun. 2-6 p.m. in the Great Hall, through Mar. 31: exhibition of stage sets and costumes from "Motley," an English design studio involved in such shows as South Pacific and Poter Pan. Slide lecture on Feb. 18, 10-30 a.m. Feb. 18, 10:30 a.m.

South Pacine and Poter Pair. Stole secure on Feb. 18, 10:30 a.m.
BOSTON TEA PARTY SHIP AND MUSEUM (338-1773), Congress Street Bridge, Boston. Daily 9 a.m. 5 p.m. Admission \$3.25, \$2.25 for children five to 12. Replics of the Beaver, one of the three ships involved in famous uprising, and period museum. Complimentary tea.
BROCKTON ART MUSEUM (508-588-6000), 455
Oak St., Brockton. Tues.-Sun. noon-5 p.m., Thurs. until 9 p.m. Admission \$2,\$1 for children, free on Thurs. after 5 p.m. and Sat. all day. Feb. 23 at 12:15 and 7 p.m.: film on Pablo Picasso (tickets \$2.50). Through Mar. 26: "Rediscoverad White Mountains in New Hampshire. Through Apr. 4: "Handmade Paper: Five Approaches," works by Wayne Fuerst, Rob Moore, Marilyn Write Nouriada Paper: Five Approaches," works by Wayne Fuerst, Rob Moore, Marilyn Pappas, Pamela Shore, and Beverly Sky. Fab. 14 et 3:30 p.m.: papermaking workshop for children seven to 11. Through Apr. 9: "Bill Viola: Video Triptych;" a new video installation: Through Apr. 16: "Circle of Confusion," color photographs by Thomas J. Petit. Feb. 16 at 7:30 p.m.: gallery talk by Petit. Through Apr. 23: "Gall Chase-Bier: Recent Works," paintings and works on paper. Through May, 14 in the Children's Gallery: "Making a Scene: Installation Art." Feb. 20-May 21: the Back Space features works by Arnold Trachtman. Through Aug. 31, 1990: "Motif and Meaning: Neocleasical Decorative Arts in Ameri-

CAMBRIDGE DISCOVERY (491-6278) leads 90 minute tours of the city Mon.-Sat. at 10 and 11 a.m. and at 2 and 3 p.m., Sun. at 2 p.m. Tours

a.m. and at 2 and 3 p.m., Sun. at 2 p.m. Tours leave from the information booth in Harvard Sq. Tickets \$4, \$2 for children and seniors. CAPE MUSEUM OF FINE ARTS (508-365-4477), Rte. 6A, Dennis. Wed.-Fri. noon-5 p.m., Sat. 10 a.m.-5 p.m. Free. Through Mar. 4: "New Acquisitions," works by Howard Gibbs, Clare Leighton, William Littlefield, Boris Margo, Gordon Hansen, and others. CAPE COD MUSEUM OF NATURAL HISTORY (508-806-304) Rts. 6A. Reseater Feb. 21-23.

Gordon Hansen, and others.

CAPE COD MUSEUM OF NATURAL HISTORY (508-866-3667). Rits. 6A, Brewster. Feb. 21-23: school vacation activities include field walks, orienteering lessons, and instruction in pet care. Call for pre-registration.

CHARLES RIVER MUSEUM OF INDUSTRY (693-5410), 154 Moody St., Waltham. Thurs.-Sun., 10 a.m.-5 p.m. Admission \$2.50, \$1.50 for children and seniors. A look at New England's role in the Industrial Revolution. Includes exhibits on 19th-century water- and steam-powered mile, the Waltham Company and the first mass-produced time pieces with interchangeable parts, the automobile industry in Waltham up to World War I, and the arrival of the modern electronics industry in New England. Highlights include an 1886 seven-seater Orient bicycle, a 1912 Metz touring car, and a steam-powered fire engine used in the Great Boston Fire of 1872.

CHILDREN'S DISCOVERY MUSEUMS (509-264-4200), 177 Mein St., Acton. Tues.-Sun. and Feb. 20, 9 a.m.-4:30 p.m. Admission to one museum \$4.50, \$8 admission to both maseums. Nine hands-on "discovery rooms" in the children's museum. Exhibits on light and color, inventions, math and topology, sound and communication, and earth science in the science museum. Call the 24-hour experiment phone (508-264-6969), Museum CHILDREN'S MUSEUM (428-6869), Museum

Wharf, 300 Congress St., Boston: Tues.-Sun. 10 a.m.-5 p.m., Frf. until 9 p.m. Admission \$5, \$4 for children over two and senioris, \$1 for all on Frf. 5-9 p.m. Climbing sculpture; Japensee house; "The Ark in the Attic," about the alphabet, with photographs by Starr Ockenga and painted backgrounds by Elleen Doolittis; "Mind Your Own Business" health exhibit; "The Estimating Game," about guessing skills: "Moving Mossagee" electronic message board; "Kide' Visions," works by area children reflecting their ideas on the future. Through Apr. 6: "From Time to Time: Celobrating 75 Years at Our House": features a re-creation of a Jewish tamily's Mharf, 300 Cor features a re-creation of a Jewish family's household of 1939. Feb. 22-24 at 2-4 p.m.: "Clubhouse Showcase," a chance for kids nine "Chibhouse Showcase," a chance for kids nine to 15 to be stars for a day.

COMMONWEALTH MUSEUM (727-9258),

es Bidg., 220 Morries

Blvd., Dorche ter. Mon.-Fri. 9 a.m.-5 p.m., Sat. 9

Blvd., Dorchester. Mon.-Fri. 9 a.m.-5 p.m., Sat. 9 a.m.-4 p.m. Free. Through Aug.: "Creating Community: The African Experience in Massachusetts," exhibit exploring black communities, including Plymouth's Parting Ways, New Bedford's maritime and Cape Verdean settlements, and Springfield's St. John's Church.

COMPUTER MUSEUM (423-6758), 300 Congress St., Boston (upstairs from the Children's Museum). Tues-Sun.: and Mon. holidays 10 a.m.-5 p.m., Fri. until 9 p.m. Admission 85, 34 for students and seniors, free for children under five, half price to all Fri. 5-9 p.m. Tours Sat. and Sun. at 1:30 and 3 p.m. Interactive exhibits and recreations of vintage installations. Classic computer films and computer-animated films shown daily. "Smart Machines," a look at artificial intelligence and robotics; "The Interactive Image," a hands-on exhibit of six "video games" that explore computer graphics of the future. Through May 30: "Terra Firms in Space: The Art and Science of Digital Satellite Imagery," view images taken from 500 miles in space. Feb. 21: workshops in LOGO programming language. Feb. 22: "Computer Video Pisphouse." Feb. 23: "Dancing Trees Workshops," ied by artist David Durfach.

CONCORD FREE PUBLIC LIBRARY (369-5324), 129 Main St., Concord. Mon.-Fri. 9 a.m.-9 p.m., Sat. 9 a.m.-5 p.m., Sun. 2-5 p.m. Free. Through

129 Main St., Concord. Mon.-Fri. 9 a.m.-9 p.m., Sat. 9 a.m.-5 p.m., Sun. 2-5 p.m. Free. Through Feb. 28: works on paper by Natalia Krebs. DANFORTH MUSEUM (508-620-0050), 123 Union Ave., Framingham. Wed.-Fri. noon-4:30 p.m., Sat. and Sun. 1-4:30 p.m. Admission \$3, \$2 for students and seniors, free for children. In the North Gallery, "The Printed Page: Illustrated Books of the Paris School." In the Library, "Contemporary Photographs from the Permanent Collection," including works by Olivia Parker, Karl Baden, and James Weinstein. In the Lawrence Gallery, through Mar. 5: "American Drawings and Watercolors from the Permanent Collection," 19th and early 20th-century works by Peale, Vedder. Henri, Hunt, Pennell, and others. In the Double Gallery, paintings from the permanent collection. In the Ballou Gallery, "Masks: Making Faces," an exhibition on ancient and ethnic masks and contemporary works. In the Pigors, Landman, and Corridor Galleries, through Apr. 2: "Photographs by Jerry N. Uelsmann: Selected Photographs from the Museum of Contemporary Photographs of Columbia College, Chicago," and pinhole camera photographs by Futh Thorne-Thomson. DECORDOVA MUSEUM (259-8355), Sandy Pond Rd., Lincoln: Tues.-Fri. 10 a.m.-5 p.m., Sat. and Sun., non-5 p.m. Admission \$2, \$1 for students and seniors. Through March 12: "Tradition is the Enemy of Prograss: Paintings by Seaver Leslie." Also, "American Caramics Nov: The 27th National Ceramics Exhibition." Gallery talks begin on Sat. and Sun. at 2 p.m. Video on clay artist Robert Arneson begin Tues.-Fri. at 1 p.m., Sat. and Sun. at 1 and 3 p.m. In the sculpture park, open daily 8 a.m.-10 p.m.: works by Judith Brown, Maga Harries, George Rickey, Mark di

park, open daily 8 a.m.-10 p.m.: works by Judith Brown, Mags Harries, George Rickey, Mark di Suvero, and Alexander Liberman. EDAVILLE RAILROAD (508-866-4526), Rte. 58,

South Carver. Mon.-Fri. 4-9 p.m., Sat. and Sun. 2-9 p.m. Admission \$9.50, \$6.50 fpr children. Antique steam engine train rides, petting zoo,

Carroyse noes.

ESSEX INSTITUTE (508-744-3390), 132 Essex
St., Salemi. Mon.-Sat. 9 a.m.-5 p.m., Sun. and
holidays 1-5 p.m. Admission \$3, \$2.50 for
senjors, \$1.50 for children. Guided tours include
"Witchcraft Trials Tour," "Papper and Pirates
Tour," "Gallery and Neighborhood Tour," "History of Salem Tour." Tour prices range from \$4
to \$5.50. Orgoing: "Instructive and Amusing:
Toys, Dolls, and Garnes in Essex County." Also,
"Witchcraft: an Early Colonial Drama." Through
Feb. 20: "New England Seasons: Scenes of
Winter," hand-colored lithographs by Currier and
lives.

RIVER HERITAGE STATE PARK FALL RIVER HERITAGE STATE PARK (508-675-57578), Davol St. West, Fall River. Trues.-Sun. 9 a.m.-4:30 p.m. Through Feb. 28: "From Pond to tcebox," disptay of equipment used to harvest pond ice in the days before refrigeration; and "350 Years of Black Heritage in Maseachusetts." Feb. 22 at 1 p.m.: African folk tales for children eight to 12. PTTCHBURG ART MUSEUM (508-345-4207), Merriam Parkway, Fitchburg. Tues.-Sat. 10 a.m.-4:30 p.m., Sun. 1-5 p.m. Free. Through Feb. 29: "Dressing for Success," exhibit of photographs and costumes by performance artist Richard Boulez. PRANKLIN PARK ZOO (442-0991), Jamaica Plain. Daily 9 a.m.-4 p.m. Admission \$1, free for

Richard Boulez.

FRANKLIN PARK ZOO (442-0901), Jamaica
Plain. Daily 9 a.m.-4 p.m. Admission \$1, free for
children under two. Zebras, antelopes, camets,
itamas, birds.

FREDERICK LAW OLMSTED NATIONAL HIS-

FREDERICK LAW OLMSTED NATIONAL HISTORIC SITE (566-1689), 99 Warren St., Brookline, Fri.-Sun, 10 a.m. 4:30 p.m. Free. Guided tours through the home, office, and grounds of landscape architect Olmsted. GIBSON HOUSE MUSEUM (267-0338), 137 Beacon St., Boston. Sat. and Sun. 2-5 p.m. Admission \$3. A Victorian house with period furnishings. Tours given on the hour. HAMMOND CASTLE (508-283-2080), 80 Hesperus Ave., Gloucester. Daily 9:30 a.m. 4:30 p.m. Admission \$3.50, \$3 for seniors, \$2 for children six to 12. A re-creation of a medieval castle housing Roman, medieval, and Renaissance art.

sance art.

HIGGINS ARMORY MUSEUM (508-853-6015),

100 Barber Ave., Worcester. Tues.-Fri. 9 a.m.-4
p.m., Sat. and Sun., noon-4 p.m. Admission \$4,
\$2.75 for seniors and children. Through Feb. 26:

"The Ancient Arms of Islam," places front the
15th-19th centuries originating from North
Africa, the Balkans, and the Middle East. Feb.
21.24 arthorists 21-24: school vacation workshops in making clay 21-24: school vacation workshops in making clay dragons, heraldic shields, and samural helmets; pre-registration required. Feb. 23 at 8 p.m.: "Echoe from the Past," tales from One Thousand and One Nights performed by Worcester State College students.

HISTORIC DEERFIELD (413-774-5581), across

from the Deerfield Inn, in the town center. Period houses from the 18th and 19th centuries and American art collections. All houses open seven days from 9:30 a.m. to 4:30 p.m. and on Sun. Annural Annura the Helen Geler Flynt Textile Museum, home-made and professionally produced lace from the

18th to 20th centuries. .
INSTITUTE OF CONTEMPORARY ART iston St., Boston. Tues.-Sun.

11 a.m.-5 p.m., Thurs. and Fri. until 8 p.m. Admission \$4, \$2.50 for students, \$1.50 for children and seniors, free Fri. \$-8 p.m. Gallery discussions Sat. at 2 p.m. Through Apr. 23: "Currents." Works by Chilean video artist Juan Downey include "About Cages," using caged birds and the words of Anne Frank to dramatize oppression, and "Bachdisc," an interactive video with music by Bach; exhibition also includes sculptures in scatalogical forms by Rone Pondick, dioramas by Aimee Rankin, wood and limestone sculptures by Dexter Lazenby, paintings with images from Mexican folkiore by Ray Smith, abstract paintings by Peter Nadin, and surreal paintings by Alan Turner.

SABELLA STEWART GARDNER MUSEUM (586-1401), 280 the Ferway, Boston. Tuss.

ISABELLA STEWART GARDNER MUSEUM (566-1401), 280 the Fernway, Boston. Tues. noon-8:30 p.m., Wed.-Sun., noon-5 p.m. Admission \$5, \$2.50 for students and seniors, free for children, free for all on Wed. Permanent exhibit of art collected by isabella Stewart Gardner. Through May 25: "Ameteurs, Professionals, and Kodak Fiends: Portraits and Other Photographs from the Gardner Collection."

Other Photographs from the Gardner Collection."

JOHN F. KENNEDY LIBRARY (929-4539), Columbia Point, Dorchester. Daily 9 a.m.-5 p.m. Admission \$3.50, \$2 for seniors, free for children. JFK photographs, audio-visual presentations, and memorabilia. Feb. 18-Mar. 10: "The Marshall Plan: Cooperating to Rebuild Europe, traveling exhibit produced by the German Marshall Plan. Through Feb. 28: films marking Black History Mohth begin at 3 p.m. Feb. 17: Sweet Love, Bitter (1967), based on the life of Charlie "Bird" Parker. Feb. 18: "Civil Rights Movement: The North." Feb. 20: "The World of Julian Bond." Feb. 21: "Crisis: Behind a Julian Bond." Feb. 21: "Crisis: Behind a Presidential Commitment," about the admission of black students to the University of Alabama. Feb. 22: CBS News special on the 1963 "March on Washington." Feb. 23: "Two Families: African and American." Feb. 24: Say Amen, Somebody, documentary on ossell music.

documentary on gospel music.

JOHN F. KENNEDY NATIONAL HISTORIC SITE (566-7937), 83 Beals St., Brookline. Daily 10 a.m.-4:30 p.m. Admission \$1, free for children.

a.m.-4:30 p.m. Admission \$1, free for children. Kennedy's birthplace, with memorabilia. KENDALL WHALING MUSEUM (784-5842), 27 Everett \$1, Sharon. Tues.-Sat. 10 a.m.-5 p.m. Admission \$2, \$1.50 for students and seniors, \$1 for children. Art and artifacts about LAWRENCE HERITAGE STATE PARK (506-794-1655), Jackson and Canal Sts., Law-rence. Daily 9 a.m.-4:30 p.m., Thurs. until 8 p.m. Free. In the Visitors' Center: "The City of Workers," exhibit on Lawrence history. Video presentation of the 1912 Bread and Roses Strike, featuring storyteller Jay O'Callahan, includes film footage of the strike. Replicas of textile machinery.

textile machinery.

LONGFELLOW NATIONAL HISTORIC SITE (876-4491), 105 Brattle St., Cambridge. Delily 10 a.m. 4:30 p.m. Admission \$2, free for children. National Park Rangers lead 30-minute tours of the 18th-century mansion home of the American

LOWELL NATIONAL HISTORICAL PARK (506-459-1000), 246 Market St., Lowell: Tues.-Sun. 9 a.m.-4:30 p.m. Free. Exhibits on canal

system, water works, and factory milts. MASS AUDUBON SOCIETY
Breadmoor Sanctuary (508-655-2296), 280 Eliot
St., S. Natick. Tues.-Fri. 9 a.m.-5 p.m., Sat. and Sun. 10 a.m:-5 p.m. Through Mar. 5: oil paintir

Sun. 10 a.m.: 5 p.m. Inrough Mar. 5: On partitings by Sarah Raymond. Drumtin Farm (259-9807), South Great Rd., Lincoln. Sat.-Mon. and Feb. 21-24, 10 a.m.-4 p.m. Admission \$6, \$3 for children aged three to 15 and seniors. Hayrides Sundays 1-3 p.m.; 50¢ extra. Feb. 18 and 19 at 11 a.m. and 2 p.m.: facts and learneds about reads.

and legends about owls.

MUSEUM OF AMERICAN TEXTILE HISTORY (686-0191), 800 Mass. Ave., North Andover. Tues.-Fri. 10 a.m.-5 p.m., Sat.-Sun., 1-5 p.m. Admission \$2, \$1 children and seniors; free on Sat. Ongoing: "Factory Labor: Shaping Work in

MUSEUM OF FINE ARTS (267,9300), 465 Huntington Ave., Boston, Tues.-Sun, 10 a.m.-5 p.m., Wed. until 10 p.m.; West Wing and Evans Wing open Thurs. and Fri. until 10 p.m. Admission \$5, \$4 when West Wing and Evans Wing only are open, \$4 for seniors, free for children, free for all Sat. 10 a.m.-noon. Tours for this viewalth-impaired evalable by the responsation. Wing only are open, 34 for seniors, free for children, free for all Sat. 10 a.m.-noon. Tours for the visually-impaired available by reservation. Tues.-Fri.: introductory-walks through all collections begin at 11 a.m. and 2 p.m.; "Painting and Decorative Arts Walk" begins at noon; "Asian, Egyptian, and Classical Walk" begins at 1 p.m. Sat.: introductory walks begin at 11 a.m. and 130 p.m. Introductory walk in Spanish begins at 11:30 a.m. she first Sat. of each morth. Tues.-Fri.: "Tea and Music" features music provided by student musicians 2:30-4 p.m., \$1, Exhibita: Through Mar. 25: "Goya and the Spirit of Enlightenment," an exhibit of more than 130 paintings, drawings, and prints. Through Mar. 31: "Domestic Music Making." including such 19th-century instruments as flageolets, hybrid guitars, and a walking-stick violin. Through Apr. 2: "Italian Eichers of the Renaissance and Baroque." Through Apr. 18: "Nicholas Nixon: Pictures of People," including portraits of the elderly, studies of the artist's family, and portraits of AIDS victims. Through May 7: "Realms. of Gold" includes such objects as earrings from ancient Greece, a ninth-century Buddha from Java, a Bronze Age figurine with boots of beaten gold, and a Sèvres clock made in France.

MUSEUM OF OUR NATIONAL HERITAGE

France.
MUSEUM OF OUR NATIONAL HERITAGE (861-6559), 33 Marrelt Rd., Lexington. Mon.-Sat. 10 a.m.-5 p.m., Sun. noon-5 p.m. Free. Through Mar. 19: "Paul Revere: The Man Bahind the Myth," exhibit that celebrates the 213th anniversary of Revere's ride and 80th anniversary of the establishment of his Boston home as a museum. Through June 25: "Folk Roots, New Roots: Folklore in American Life," objects, hotsprographs, and music showing how folklores. Roots: Folklore in American Life," objects, photographs, and music showing how folklore has been incorporated into mainstream culture. Through Aug. 13: "Portraits from Industry: Charles Yessel of Westinghouse," photographs of workers, at a Westinghouse, in the 1000-1000. of workers at a Westinghouse plant in the 1920s of workers at a weeninghouse plant in the 1920s. Feb. 19 at 2 and 3:15 p.m.: films on Scott Jophin. Feb. 21 at 3 p.m.: films on Rip van Winkle and Paul Bunyan. Feb. 23 at 2 p.m.: film on the Legend of Sleepy Hollow. Feb. 24 at 7 p.m.: lecture by architectural historian Abbott Lowell Cummings on the Paul Revers House.

MUSEUM OF SCIENCE (723-2500), Science Best Rector Type. Science 9 am. Sci. p.m. Ed. until

Park, Boston. Tues.-Sun. 9 a.m.-5 p.m., Fri. until

9 p.m. Admission \$6, \$5 for students, \$4 for children four to 14 and seniors, free for all Wed. 1-5 p.m. Includes a sun lab, theater of electricity (with indoor thunder-and-lightning shows daily), and live animals, Feb. 17-19: annual exhibition of and the animas, Peo. 17-19; and a skindton of an inventions by New Englisheders of all ages; includes the "Puddle Detection Cane," the "Industrial Strength Crabmeat Extractor," and more than 100 other items. (Closes one hourearlier than rest of museum.) Feb. 20-28: 3-D shows at noon, 2, and 4 p.m. Through Feb. 25: "Systematics," an architic on the theory of shows at noon, 2, and 4 p.m. Through Feb. 26: "Systematica." an exhibit on the theory of systems. Through Apr. 30: "Gold," a look at the mining and processing of the precious metal and its role in the economy. Through May 14: "From the Land of the Dragons," Chinese Iossils of dinosaurs and extinct reptiles. Omni Theater admission \$5, \$3 for children and seniors. "Seasons," with music by Vivaldi, and "New England Time Capsule" begins Tues.-Fri. at 11 a.m. "Speed," and "New England Time Capsule" begins Tues.-Thurs. at 1, 2, 3, 7, 8 p.m.; Fri. at 1, 2, 3, 7, 8, 9 p.m.; Sat., on the hour from 10 a.m. to 9 p.m.; Sun., on the hour from 10 a.m. to 9 p.m.; Sun., on the hour from p.m.; +r. at 1, 2, 3, 7, 9, 9 p.m.; Sat., on the hour from 10 a.m. to 9 p.m.; Sun., on the hour from 11 a.m. to 8 p.m. "Chronos," by the director of Koyaanisqatsi, begins Thurs. at 9 p.m.; Fri. at 6, 10 p.m.; Sat., at 10 p.m. Planetarium admission \$5, \$3.50 for children four to 14 and seniors. "Cosmoscope: A Planetarium Magazine" begins Tues.-Fri. at 1:30 p.m.; Sat. and Sun. at 1:30 and 4:30 p.m. "The H+ Enciry" heologis Fri. at 11 a.m. Tues.-Frl. at 1:30 p.m.; Sat. and Sun. at 1:30 and 4:30 p.m. "The H+ Factor" begins Fri. at 11 a.m., 3:30; and 7 p.m.; Sat. at 11:30 a.m., 12:30, 2:30, and 3:30 p.m.; Sun. at 12:30, 2:30, and 3:30 p.m.; Sun. at 12:30, 2:30, and 3:30 p.m.; Sun. at 12:30, 2:30, and 3:30 p.m.; Tues.-Thurs. at 11 a.m. and 3:30 p.m. Laser shew admission \$6, \$4 for children and seniors. "Rainbow Cadenza," with music by Mozart and Bizet, begins Fri. and Sun. at 5:30 p.m. "Moonrock," with music by David Bowie and Queen, begins Sat. at 5:30 p.m. "Pink Floyd: Now and Then," begins Fri. at 8:30 and 10 p.m. "Grateful Dead," begins Sun. at 8:30 p.m. "Laserog 80." with music by U2 and Talking Heads, begins Thurs. at 8:30 p.m. and Sat. at 8:30 and 10 p.m. MUSEUM OF TRANSPORTATION (522-6140), Larz Anderson Park, 15 Newton St., Brookline.

Larz Anderson Park, 15 Newton St., Brookline. Wed.-Sun., 10 a.m.-5 p.m. Admission \$4, \$2 students and seniors. "Children's Hour" of hands-on activity begins Sat. and Sun. at 2 p.m. In the Filling Station, children under 12 can create their own car with recycled materials, participate in a wall mural, and climb on a 1925

MASHOBA VALLEY WINERY (779-5521), 100 Wattaquadoc Hill Rd., Bolton. Daily 11 a.m.-6 p.m. Tours offered Fri.-Sun. Wine tastings, selfguided orchard walks, cross country skiing in

season.

NEW BEDFORD WHALING MUSEUM
(508-997-0046) 18 Johnny Cake Hill, New
Bedford. Mon.-Sat. 9 a.m.-5 p.m., Sun. 1-5 p.m.
Admission \$2.50, \$1.50 children six-14. Whaling
artifacts, 89-100t whaling ship. Through Mar.:
"Paintings of Sea and Shore," featuring works
by Clifford W. Ashley, Charles S. Raleigh, William
Allen Wall, and other local artists. Feb. 20-Apr. 7:
"John Mashow, Master Shipbuilder," exhibit
about former slave who built whaleships for New about former stave who built whaleships for New

NEW ENGLAND AQUARIUM (742-8870), Cent NEW ENGLAND AQUARIUM (742-8870), Central Wharf, Boeton. Feb. 17-24, 9 a.m.-6 p.m.; Feb. 17 and 24 unit 8 p.m. Admission 87, 86 for students and seniors, \$3.50 for children. Includes "Boston Harbor: The Place, the Problem, the Plan" and "The Thinking Gallery." an exhibit on aquatic evolution. Daily dolphin and see-lion shows aboard the Discovery. Feb. 18-26: "Black Feathers, White Feathers," program on penguins featuring films and appearances by "Pepper" (a human dressed as a six-foot rockhooper penguin).

rockhopper penguin).
NEW ENGLAND BONSAI GARDENS (653-6330). 89 Pleasant St., S. Natick. Tues.-Sat. 9 a.m.-6 p.m., Sun. 10 a.m.-5 p.m. Free. Nursery and

p.m., Sun. 10 a.m.-5 p.m. Prev. Nursery airo ongoing exhibit of itsy-bitsy trees. NEW ENGLAND HISTORIC GENEALOGICAL SOCIETY (536-6740), 101 Newbury St., Boston. Tues-Sat 9-445 p.m., Wed. and Thrus. until 9 p.m. Admission \$10. Research library and

portrait gallery.
NEW ENGLAND QUILT MUSEUM
(508-452-4207), 256 Market St., Lowell. Tues.
Sat. 10 a.m.-4 p.m., Sun. noon-4 p.m. Admission Sat. 10 a.m. 4 p.m., Sun. noon-4 p.m. Admission \$2, \$1 for children over 12 and seniors. Includes specially-commissioned pieces by New England quilt artists, antique quilts, and donations from members of New England Quilters Guild. Through Mar. 19: blue-and-white quilts from the collection of Gail Binney-Winslow. Feb. 19 at 2 p.m.: Gallery talk by Binney-Winslow.

NEW ENGLAND SPORTS BUSEUM (787-7878), 1175 Satisface Each ID Respons Med. Sat. 10.

NEW ENGLAND SPORTS MUSEUM (787-7678),
1175 Soldiers Field Rd., Boston. Wed.-Sat. 10
a.m.-6 p.m., Sun. noon-6 p.m. Admission \$2, \$1
for children over five, free for seniors. Interactive
videos, targe-screen TV, vintáge rowing machires, video library and displays. Ongoing: "75
Years of Fenway Park Memories." "New England Chempions, 1859-Present," and Armand
LeMontagne's sculpture of Larry Bird.
NEWTON FREE LIBRARY (552-7145), 414
Centre St., Newton Corner. Mon.-Thurs. 9 a.m.-9
p.m., Fri. 9 a.m.-6 p.m., Sat. 9 a.m.-5 p.m., Sun.
1-4 p.m. Ongoing: "The Staff Collects," including
playbille, American tin, Russian memorabilis,
whales, elephants, hand-knit sweeters, and
embroidery. Through Feb. 28: paper-pulp paintings, freestanding screens, and lamps by Nina
Gilbert.

Highlands Brench, 20 Hartford St., Newton Highlands, Mon. 1-5 and 6-8 p.m.; Tues., Thurs., Fri. 1-6 p.m. Through Feb. 28: paintings by Lee

NORMAN ROCKWELL MUSEUM (413-298-3822), Stockbridge. Daily 10 a.m.-5 p.m. Adults \$4, \$1 children. Permanent collection

OLD SOUTH MEETING HOUSE (482-6439), 310 Washington St., Boston. Daily 9 a.m.-5 p.m. Admission \$1.25 adults, 50¢ children, 75¢ seniors. Ongoing: "In Prayer and Protest: Old South Meeting House Remembers." OLD STATE HOUSE/THE BOSTONIAN SOCIE-

TY (720-1713), 206 Washington St., Boston. Mon.-Fri. 10 a.m.-4 p.m., Sat. 9:30 a.m.-5 p.m., Sun. 11 a.m.-5 p.m. Admission \$1.25, 75¢ for seniors and students, 50¢ for children. Ongoing: Revolutionary War artifacts, paintings, prints wood carvings, and ship models. Historical talk given on the hour. Through Mar. 31: "Facades and Faces: Boston's North End," visual material and narrative text on the history of the North End from 1630s to present.

OLD STURBRIDGE VILLAGE (508-347-3382),

Rte. 20, Sturbridge. Tues.-Sun. 10 a.m.-4 p.m

Admission \$12, \$5 for children six to 15. Re-creation of 1830s New England town. Included tavern sign exhibit; J. Cheney Wells Clock Gallery; the Emerson Bixby House, 19th-century tavern sign exhibit; J. Cheney Wells Clock Gallen; the Emerson Bixby House, 19th-century home of a blacksmith. Through Mar., weather permitting: mapite sugaring demonstrations. Fab. 18-20: Washington's Birdday celebration, with period fashions and music. Feb. 21-25: school vacation activities, including stenciling, bookbinding, and candlemaking. Feb. 24 from 6 to 10 p.m.: "Village by Candlelight;" food, mösic, and games in the center village. Reservations required; admission \$17.50.

PAUL REVERE HOUSE (523-2338), 19 North Sq., Boston. Daily 9:30 a.m.-4:15 p.m. Admission \$1.50, \$1 for students and seniors, 50¢ for children. Restored 17th-century house owned by Revere during the War for Independence. Next door is the Pierce/Hichborn House, a Georgian brick building built circa 1711.

PEABODY MUSEUM OF SALEM (508-745-1876). East India Sq., Salem. Mon.-Sat. 10 a.m.-5 p.m.,

PEABODY MUSEUM OF SALEM (508-745-1876). East India Sq., Salem. Mon.-Sat. 10 a.m.-5 p.m., Sun. and holidays noon-5 p.m., Thurs. until 9 p.m. Admission \$4, \$3 for students and seniors, \$1.50 for children six to 16. Ongoing: the largest marine peinting and drawing collection in the US; galleries devoted to porcelains, lacquerware, tvory, furniture, and silver of the China Trade. Through Jun. 18: "Magnificent Voyagers: The US Exploring Expedition of 1838-1842." a Smithsonian Institution exhibit on American explorations of the South Seas and Antarctica. Includes maps, flora and fauna, portraits, and other ethnographic materials. Lt. Charles Wilkes, leader of the expedition, is said to have been the leader of the expedition, is said to have been the model for the character of Captain Ahab in Metville's Moby Dick. Additional admission \$2. PROVINCETOWN ART ASSOCIATION & MU-SEUM (508-487-1750), 460 Commercial St., Provincetown. Daily noon-4 p.m. Admission \$2, \$1 for students and seniors. Through Mar. 19: modern works from the museum's permanent

RUDENTIAL CENTER SKYWALK (236-3318). n. Mon.-Sat. 10 a.m.-10 p.m., Sun. no p.m. Admission \$2, \$1 for children five to 15 and seniors, \$6 for families. A view of Boston from the 50th floor, or 750 feet from the ground. SOMERVILLE MUSEUM (666-9810), 1 West-Somervill. Le museum (seb-set 1), 11 week wood Rd, Somerville, Wed. Sat. 2-5 p.m., Thurs. until 7 p.m. Feb. 19-Mar. 31: "Back Then," photographs of Somerville from 1874 to 1947: and contemporary black-and-white photographs by Henry Catalido. Reception Feb. 19, 2-5 p.m. SPRINGFIELD LIBRARY AND MUSEUMS ASSOCIATION (413-739-3871), 220 State St., Springfield Compactificat Valley Metalogical Mu-

Springfield Connecticut Valley Historical Mu-seum, Tues.-Thurs. noon-9 p.m., Fri.-Mon. noon-5 p.m. Through Jun. 15: "Valley Victorians: Springfield Area Homes of the 19th Century." Springfield Science Museum, Tues.-Sun. ogfield Science Museum, Tues.-Sun -5 p.m. Feb. 18-Apr. 2: "Dinosaur Games," children's exhibition. STONE ZOO (438-3662), off Rite. 93, exit 8,

Stoneham. Daily 9 a.m.-4 p.m. Donation \$2, \$1 for seniors and children. Guided tours Tues.-Thurs. at 10 a.m.

USS CONSTITUTION MUSEUM (426-1812), USS CONSTITUTION MUSEUM (426-1812), Charlestown Navy Yard, Boston. Daily 9 a.m.-5 p.m. Admission \$2, \$1.50 for seniors, \$1 for children six to 16. Ongoing: "Command Center," computer-simulated voyage. Historians roam the Yard in authentic costumes and entertain visitors with see chanteys and folk dances. Reenactment of an 1912 Charlestown town meeting Wed. through Sun. at 11:30 a.m. and 3:30 p.m. Also, "A Promise of Permanency," exhibit about the US Constitution, on view next to "Old Ironsides." Through Mar. 3: the 10th Annual Juried Show of the USS Constitution Model Shiowright Guild of New England, with entries Shipwright Guild of New England, with entries ranging from ships-in-bottles to models over

four-feet long. WADSWORTH ATHENEUM (203-278-2670), 600 Main St., Hartford, CT. Tues.-Sun. 11 a.m.-5 p.m. Admission \$3, \$1.50 for students and seniors, free for children. Free all day Thurs, and 11 a.m.-1 p.m. on Sat. Through Mar. photographs by journalist Margaret Bourt

WALDEN POND RESERVATION, Rts. 126, Concord. Open sunrise to sunset seven days. Parking \$3. WENHAM MUSEUM (508-468-2377), 132 Main

WEINTAIN MUSEUM (300-909-2011), 13c mism. St., Weinham, Mon.-Fri, 11 am.-4 p.m., Sat. 1-4 p.m., Sun. 2-5 p.m. Admission \$2, \$1.50 seniors, 756 for children over six. Doll collection and 17th-century house. Feb. 21-Apr. 23: "Little People: Portrait Dolls from Life and Literature," with Sat. 1-4 figures by Clara G. Dennis. WORCESTER ART MUSEUM (506-799-4406), 55

WORCESTER ART MUSEUM (508-799-4406), 55
Salisbury St., Worcester. Tues.-Fri. 10 a.m.-4
p.m., Sat. 10 a.m.-5 p.m., Sun. 1-5 p.m.
Admission \$3.50, \$2 for students and seniors,
free for children. Through Mar. 12: "Cross
Cultures in American Printmaking," mezzotint
portraits and other works by immigrant artists
dating back to the 17th century. Through spring:
"An intimate Look at Netherlandish Painting."
Feb. 18 at 2 p.m.: tours focusing on musical
instruments as they appear in art. Feb. 21-24:
"Across Cultures," workshops for children.
WORCESTER, HISTORICAL, MUSEUM
(508-753-8278), 30 Elm St., Worcester, Tues.-

WORCESTER HISTORICAL MUSEUM (508-753-8278), 30 Eim St., Worcoster, Tues.-9at. 10 a.m.4 p.m. Admission \$4, \$3 seniors. Through May 31: "A Time To Play," exhibit documenting leisure activities since the 18th century; and "Decorative Arts of Yesterday and Tomorrow," including screens, looking glasses and trays adorned with gold leafing and stencil

#### **PHOTOGRAPHY**

ANOTHER SEASON (367-0680), 97 Mt. Vernon St., Boston. Tues.-Sun. noon to 2 p.m. and 6-9 p.m., Mon. 5-9 p.m. Through Mar. 1: "Bahamas ide in the Shade," color photographs by

Stephen Basside.

CMARLES SQUARE HOTEL, One Bennet St., Harvard Sq., Cambridge. At the Shope at Charles Square, Mon.-Fri. 10 a.m.-9 p.m., Sat. 10 a.m.-6 p.m., Sun. noon-6 p.m. Through Mar. 10 a.m.-s p.m., sour. noon-s p.m. Irrougn war.
10: works by students in the Cambridge Rindge
and Latin High School's photography seminar.
CLARENCE KENNEDY GALLERY (577-5177),
770 Main St., Cambridge, Tues-Sat. 11 a.m.-6
p.m. Through Mar. 4: "New Portraiture," a group exhibition of photographs made with Po

Continued on page 34

# Visual Arts

At The Institute of Contemporary Art

February 10 - April 23

Artists: Juan Downey Dexter Lazenby Peter Nadin Rona Pondick Aimee Rankin Ray Smith



Juan Downey, video installation, About Cages, 1988



Dexter Lazenby, sculpture, untitled, 1988

PRESENTS:



**RETROSPECTIVE** Nine films by West Germany's little shown but critically acclaimed director.

Presented with Goethe Institute Boston Ends this weekend!! 7:30 PM

AND PURE

ICA THEATER

#### ICA VIDEO

**AMERICAN DOCUMENTARY** VIDEO: SUBJECT TO CHANGE



First Film: Rose King,

Dan Reeves "Smothering Dreams"

The instant feedback that portable video cameras recorded in the last 20 years is captured for you in 10 stunning programs.

Opens February 22 through March 5

ICA Theater

REEL ART Bring the youngsters! Delightful film and art workshops introduce you and the kids to contemporary art.
First session - Sat. February 11 10 AM - Noon

> - Next Session -Saturday, February 25 10 AM - Noon

ARTIST TALKS Sunday, February 26

**DEXTER LAZENBY** 

on sculpture

CALL 266-5152 for free brochure.



arts information line 266-5151

THE INSTITUTE OF CONTEMPORARY ART 955 BOYLSTON STREET, BOSTON

Continued from page 33
CLUB CAFE (536-6736), 209 Columbus Ave.,
Boston. Daily 11:30 a.m.-2 a.m. Through Feb. 26:
"Having a Wonderful Life, Wish You Were
Here," color photographs by Susan Wilson
including foreign landscapes, entertainers, and
eroid: immace of womens of

erotic images of women.

GROVE STREET GALLERY (508-755-7931), 100
Grove St., Worcester, Wed.-Sun. noon-5 p.m.

Through Mer. 19: annual Photo Show with works

Through Mer. 19: annual Photo Snow with worms by professional and ameticur photographers. Reception Feb. 17, 6-11 p.m. LEE GALLERY (227-9810), 119 Charles St., lower level, Boston. Mon.-Fri. 10 a.m.-6 p.m., Sat. 10 a.m.-6 p.m., Sun. 1-5 p.m. Ongoing: Instance 19th- and 20th-century photographs. Sat. 10 a.m.-5 p.m., Sun. 1-5 p.m. organs-vintage 19th- and 20th-century photographs. LIGHT SOURCES GALLERY (451-5230), 107 South St., Boston. Mon.-Fri. 8:30 a.m.-5:30 p.m. Through Feb. 20: recent black-and-white photo-graphs of China by Kethy Tarentola. Feb. 21-Mar. 7: "Bilker Girls," photographs by Meli Schomm.

Solomon.
THE MALL AT CHESTNUT HILL (965-3037), 199
Boylston St., Chestnut Hill. Through Mar. 31:
photographs of African-American jazz musicians

NORTH LIGHT PHOTO GALLERY (506-281-6443) at Gallery Seven, 77 Rocky Neck Ave., East Gloucester. Mon.-Sat. 9 a.m.-5 p.m. Through Mar. 15: "Working Boats," photo essay

Through Mar. 15: "Working boles, particle by J.F. Weiler.

PHOTOGRAPHIC RESOURCE CENTER.

(353-0700), 602 Comm. Ave., Boston. Tues. Sun. noon-5, Thurs. noon-8 p.m. Through Feb. 26: "Photography and Performance." an exhibit on performance art and photography featuring works by Amulf Rainer, Mary Beth Edelson, Cindy Sherman, Marina Abramovic, Ulay and Patrick Nagatani, and Andree Tracey. Feb. 17 at 8 p.m.: lecture by Patrick Nagatani and Tracey. In the Klevenov Gallery through Mar. 3: works by Alvia I aleian.

Aida Laleian.

ROBERT KLEIN GALLERY (482-8185), 207

South St., Boston. Tues.-Sat. 10 a.m.-5:30 p.m.

Through Mar. 4: "People with AIDS," photography by Nicholas Nixon.

SPECTRUM COLOR LABS (426-0222), 337

Summer St., Boston. Mon.-Frt. 8:30 a.m.-10 p.m., Sat. 9 a.m.-5 p.m. Through Mar. 15: recent photographs by Lars Erickson.

# SCHOOLS & UNIVERSITIES

ART INSTITUTE OF BOSTON (262-1223), 700

ART INSTITUTE OF BOSTON (262-1223), 700
Bescon St., Boston. Gellery East, Mon.-Fri. 9
a.m.-5 p.m. Feb. 22-Mar. 29: "Hawai'r Landscape of Transformation." photographs by
David Ulrich. Reception Feb. 22, 6-8 p.m.
BABSON COLLEGE (235-1200), Bebson Pk.,
Wellesley, Mom. Library Gallery, Mon.-Fri.
noon-2 p.m., Sun. 2-4 p.m. Through Feb. 28:
annual awards exhibition by the White House
News Photographers Association.
BENTLEY COLLEGE (891-3424), Beaver and
Forest Sts., Waitham. Art Gallery, Mon.-Fri.
noon-5 p.m. Through Feb. 28: Back History
Month exhibit, with sculptures in clay, plastic,
and metals by Dorrance James Hill.
BOSTOM UNIVERSITY. Boston.
Art Gellery (353-3329), 855 Comm. Ave.; Mon.Fri. 10 a.m.-4 p.m., Sat. and Sun. 1-5 p.m., closed
on Feb. 20. Through Feb. 24: part one of "terra
Irma? earth watch: earth sense: earth sites,"
installation works on ecological issues by Curt
Beishe and Lisa Prown, Jerry Beck and Eric
Gould, Eve Laramee, Pia Messle, and Wills
Mittchell.
George Sharman Unice Gallary (353-2224), 775

Mitichell.
George Sherman Union Gallery (353-2224), 775
Comm. Ave.; Mon.-Fri. 10 a.m.-5 p.m. Through
Feb. 24: "Discovering the Past World
Archeology at Boston University."
Mugar Memorial Library (353-3896), 771 Comm.
Ave.; Mon.-Thurs. 8 a.m.-11 p.m., Fri. and Sat. 6
a.m.-5 p.m., Sun. 10 a.m.-11 p.m. Through Apr.:
journalist Stewart Alsop's notes from interviews
with major policy-makers during the Vietnam
War. Through May: original transcriptions by
Samuel Taylor Coleridge and papers from World
War II radio correspondent Farmsworth Fowle.
Through Aug.: exhibit on violin virtuoso Albert
Spalding (open Mon.-Fri. 9 a.m.-5 p.m. only).
Through Sept.: exhibit on humorist Robert
Benchley.

Through Sept.: exhibit on humorist Robert Benchley.

BRADPORD COLLEGE: (508-372-7161), 320

South Main St., Haverhill. Laura Knott Gellery, Mon.-Thurs., 8 a.m.-11 p.m., Fri. 8 a.m.-5 p.m., Sun. 11 a.m.-11 p.m.

Through Feb. 23: sculptures by Peter Lipeitt.

BRANDEIS UNIVERSITY (647-2403), Waitham.

Rose Art Museum, Tues.-Sun. 1-5 p.m., Thurs.

until 9 p.m. Through Feb. 28: "Art and the Law," contemporary American works interpreting society and the law.

BROWN UNIVERSITY, Providence, RI.

David Winten Ball Gellery (401-863-2932), 64

College St.; Mon.-Fri 11 a.m.-4 p.m., Sat. and.

Sun. 1-4 p.m. Through Mar. 5: "Portraits and Propagands: Faces of Rome," exhibit on portraiture and its propagandictic aims in ancient Rome, featuring coins, gems, cameos, and sculpted and painted portraits. A demonstration on ancient minting techniques, "Strike Your Own Denarius," runs on alternate Wed.- and Fri.

Streeth Davide (Fellers (461)-863-2939), 185 Month.

arremoons.

Serah Doyle Gellery (401-863-2189), 185 Meeting St.; Mon.-Thurs. 9 a.m.-10 p.m., Fri. 9 p.m.-3 p.m., Sat. 11 a.m.-3 p.m., Sun. 4-10 p.m. Through Feb. 22: mixed-media works by Randa Newland. BUNKER HILL COMMUNITY COLLEGE (241-9600), New Rutherford Ave., Boston, Gelery, Mon. 11 a.m.-7 p.m., Tues. and Wed. 10 a.m.-7 p.m., Thrus. 10 a.m.-2 p.m. and 5-7 p.m., Fri. 10 a.m.- 2 p.m. Through Mar. 3: new paintings by Morgan Chickering. CLARK UNIVERSITY (506-793-7113), 950 Main

CLARK UNIVERSITY (506-793-7113), 950 Main St., Worcester. University Gallery, Goddard Library, Tues.-Sun. noon-6 p.m. Through Feb. 24: "Peaceable Kingdom: Human and Animal Sleep Portraits," photographs by Ted Spegns. FR A MIN GH A MI STATE COLLEGE (506-826-4512), 100 State St., Framingham. Mazmanian Gallery, College Center, Mon.-Fri. 10 a.m.-5 p.m. Through Feb. 17: paintings by Edward Strickland.

Edward Strickland.
HARVARD UNIVERSITY, Cambridge.
Arnold Arboretum of Harvard University
(524-1718), the Arborway, Jamaica Plain. Ope

species of hardy, woody plants on 265 cores. Maps available for self-guided outdoor tours. Humnewell Vistor Center open Mon.-Fri. 8:30 a.m.-4:30 p.m., Sat., Sun. 10 a.m.-4 p.m.

a.m.-4:30 p.m., Sat., Sun. 10 a.m.-4 p.m. Through Mar. 4: "Where Dragons Touch the Earth," photographs of Chinese gardens by Devid Harris Engel. Bunting Institute (495-8212), 34 Concord Ave.; Mon.-Fri. 9 a.m.-5 p.m. Through Mar. 24: "Evry Day'll Be Sunday," freedom quilts by ax-slave Elizabeth Salter Smith, made between 1875 and 1990.

Elizabeth Salter Smith, made between 1875 and 1920.

Currier House (495-8100), 64 Linnaean St.; open by appointment. Through Feb. 25: works by Gwen Frankfekt and Bradford Sherman.

Graduate School of Deeign (495-9340), Gund Hall Gallery, 48 Quincy St.; Mon-Fri. 9 a.m.-5 p.m., Sat. and Sun. noon-5 p.m. Free. Through Feb. 10: drawings and models of student projects. Through Mar. 3: drawings and models of designs by architect Sigurd Lewerentz. Harviard University Art Museums (495-9400). Tues.-Sat. 10 a.m.-5 p.m., Thurs. until 9 p.m., Sun. 1-5 p.m., Edmission. 33 for all three museums (900d only that day), 31:50 students and seniors, free for children under 18. Free Sat. mornings. Arthur M. Sackier Museum, 485 Broadway, through Mar. 19: "Pietro Testa (1612-1650); Prints and Drawings," including early religious prints, mythological landscapes from the 1630s, and poetic images from the 1630s, and poetic images from the 1630s, and poetic images from the 1640s. Also, "Sahibs, Memsahibs, and Maharajahs: 19th-Century India," paintings and silverwork from the British colonial era. Fogg Art Museum (495-2397), 32 Quincy St. Selections from the collections of the Busch-Reisinger Museum, including German, Swiss, Austrian, and Russian modern art. Through Mar. 12: "17th-Century Prints and Drawings; Pietro Testa in Context."

Harvard University Museums of Natural History (495-592), 24 Oxford St. and 11 Divinity Ave.; Mon.-Sat. 9 a.m.-4:30 p.m., Sun. 1-4:30 p.m. Admission \$2, student and seniors \$1.50, children five to 15, 50¢. Free Sat. 9-11 a.m. children five to 15, 50¢. Free Sat. 9-11 a.m. Comprising the Museum of Comparative Zoology, the Botanical Museum, the Geological and Mineralogical Museum, and the Peabody Museum of Archeology and Ethnology. In the Museum of Comparitive Zoology, through Feb. 28: "Diversity Endangered.": 15 poster panels on the theme of worldwide deterioration and destruction of the planet's biological diversity. In the Peabody Museum Shop: Mon.-Set 10 a.m.-4:30, Sun. 1-4:30 p.m., handcrafts and tribal folit art from around the world.

a.m.-4:30, Sun. 1-4:30 p.m., handcrafts and tribal folk art from around the world.

Langdall Hail (495-3150), Harvard Law School, 1545 Mass. Ave.; Mon.-Fri. 9 a.m.-9 p.m., Sat. 9 a.m.-6 p.m., Sun. noon-9 p.m. Through Feb. 28: "The Evils of the French Law Courts in the Time of Honoré Daumler (1808-1879), "original prints by sattrist Daumler and materials on his life. Schleainger Library, 1st and 4th Floors, 3 James St.; Mon.-Wed. 9 a.m.-9 p.m., Thurs, and Fri. 9 a.m.-5 p.m. Through Mar. 17: "Through-Generation 2: Family Living Can Go On Existing," photographs by Elisa Dorfman. Through Jan. 30, 1990: photographs by Hansi Durlach, including "Images of the Third World: Vietnam, Arab Israel; and Mexico" and "To Dwell is to Garden." showing gardeners at work in inner-

Arab israel; and Mexico" and "To Dwell is to Garden," showing gardeners at work in innercity Boston.
Tichner Leunge (495-0811), Boyliston Hall, 
Harvard Yard; Mon.-Thurs. 9 a.m.-10 p.m., Fri. 9 a.m.-5 p.m. Through Feb. 25: 
"Earth/Light/Space." works on paper by Gilling 
"Earth/Light/Space." works on paper by Gilling 
MASS. COLLEGE OF ART (232-1555), Boston.

Administration Building Gallery, 625 Huntington Ave.; daily noon-6 p.m. Feb. 21-28: "Non Heroi Gestures, "multi-media exhibition by 12 artists accentuating daily rhythms. Reception Feb. 28, 7 p.m., with performance pieces, dance, and film. 11th Floer Gallery, 621 Huntington Ave.; Mon-Fri. 10 a.m.-5 p.m. Through Feb. 28: 60-year retrospective of paintings by alumna Rosalyn Barron.

North Hall Gallery, 621 Huntington Ave.; Mon.-Fri: 10 a.m.-6 p.m., Sat. 11 a.m.-5 p.m. Feb. 22-

North Heil Gellery, 621 Huntington Ave.; Mon.Fri: 10 a.m.-6 p.m., Sat. 11 a.m.-5 p.m. Feb. 22Mar. 20: works-on-paper, costumes, props,
performance photographs, and videotapes by
Ellen Rothenberg. Gallery talk by Rothenberg
and reception Feb. 22, 4:30-8 p.m.
Thompson Gallery, 364 Brookline Ave.; Mon.Fri. noon-7 p.m., Sat. 11 a.m.-4 p.m. Through
Feb. 17: photographs by Karen M. Nevins. Feb.
20-25: "Optical Zone," a photography exhibition.
Reception Feb. 21, 6-10 p.m.
MASSACHUSETTS INSTITUTE
OF TECHNOLOGY. Cambridge.
Compten Gallery (253-4444), 77 Mass. Ave.;
Mon.-Fri. 9 a.m.-5 p.m. Through Feb. 24:
"Richard Filipowski: Drawings, Peintings,
Sculpture."
Hart Nautical Galleries (253-4444), 77 Mass.
Ave.; Mon.-Sun. 9 a.m.-10 p.m. Ongoing:
artifacts of yacht designer George Owen. Also.
"Half Models in Naval Architecture and Ship
Building." Also, exhibit on historical view of
design and construction of ships.
MIT Museum (253-4444), Bidg. NS2, 2nd ft., 265
Mass. Ave.; Tues.-Fri. 9 a.m.-5 p.m., Sat. and
Sun. noon-4 p.m. Light sculptures by Bill Parker
and geometric sculptures by Morton C. Bradise.
Through Mar. 25: Korean crafts, including
musical instruments, bows and arrows, and
folikoric screens. Through Jul. 2: Korean ink
paintings by Chung Shin Lee.
School of Architecture and Planning (2534401), Bidg. 7, 4th ft., 77 Mass. Ave. Through
Feb. 28: "Rituel of Space," projects of Japanese
architecture.

architecture.

NEW-ENGLAND SCHOOL OF ART AND DESIGN

(536-0383), 28 Newbury St., Boston. Gellery 29, Mon.-Fri. 9 a.m.-5 p.m., Sat. 10 a.m.-4 p.m. Through Mar. 6: "Intimate Spaces," still-life paintings by Lisa Russell.

NORTHEASTERN UNIVERSITY (437-2249), 380

Limitation At Gallery Richards 0383), 28 Ne

Huntington Ave., Boston. Art Callery, Richards Hall, Mon.-Fri. 8 a.m.-9 p.m., Sat. 1-5 p.m. Hell, Mon-Fri. 8 a.m.-9 p.m., Sat. 1-5 p.m. Through Feb. 17: "Here's Looking at You: Contemporary New England Portraits," works by James Aponovich, Gerry Bergstein, Mira Cantor, Randall Delhi, Elsa Dorfman, Frances Cohen Gillespie, Janet Lund, Scott Prior, Suzan-ne Vincent, Kelty Wise, and David Zeig. Feb. 23-Mar. 24: "Contemporary Directions in Typis Design: The Power of the Pixel," exhibit on typography devices from Gutenberg's day to the present. Reception Feb. 23, 6-8 p.m. Lecture by Milke Parker on digital typography begins at 8 p.m.

PHILLIPS ACADEMY (508-475-7515), Andover. Addison Gallery, Tues.-Sat. 10 a.m.-5 p.m., Sun.

2:30-5 p.m. Through Mar. 1: "Black History in Greater Lawrence," photographs and portreits from the Immigrant City Archives. Through Apr. 9: "American Screenprints," with works by Stuart Davis, Robert Gweihmey, Stanley William Heyter, Hans Hofmann, Jasper Johns, Marie Corfia (Kent), Guy Maccoy, Guy Pene du Bois, Jackson Politock, Andy Warhot, and Marguerite Zorach. Also, "Books," visual works in book formate.

St., Chestrut Hill. Hees Gallery, Annenberg Library, Mon.-Thurs. 8 a.m.-10 p.m., Fri. 8 a.m.-6:30 p.m., Sat. 10 a.m.-6 p.m., Sun. noon-6 p.m. Through Feb. 26: mixed-media collages by Susan Farrington and Karen McCarthy. RHODE ISLAND COLLEGE (401-456-9765), 600

Susan Farrington and Karen McCarthy.

RHODE ISLAND COLLEGE (401-456-9765), 600

Mt. Pleasant Ave., Providence, Rt. Bannieler
Gallery, Mon.-Fri. 11 a.m.-4 p.m., Tues. and
Thurs. 6-9 p.m. Through Feb. 23: "The New
Pictorialism," photographs by James Weinstein
in the tradition of Impressionism.

RHODE ISLAND SCHOOL OF DESIGN
(401-331-3511), Providence, Rt.

Museum, 224 Benefit St.; Tues., Wed., Fri., Sat.
10:30 a.m.-5 p.m., Thurs. noon-8 p.m., Sun. 2-5
p.m. Admission St.; 506 seniors, 25¢ children.
Free on Sundsy. Through Feb. 26: "Gifts from
the Rhode Island Foundation 1987," works on
paper by Jim Baker, Richard Fishman, David
Hanson, Liz Horan, and Joseph Norman.
Through Mar. 12: "Junichi Arai: Textile Innovations, 1979-1988." Through March 24: "Itat,"
featuring examples of the resist-dye technique
from India, Indonesia, Japan, and Certiral Asia.
Through Arr. 16: "Beyond the Pharanhs: Egypt
and the Copts in the 2nd to 7th Centuries A.D.,"
an examination of Egyptian daily life. Through
May 16: "Rt. of Ancient Chins"

an examination of Egyptian daily life. Through May 14: "Arts of Ancient China." Sel Koffler Gallery, 30 North Main St.; Mon. - Sat. 11 a.m.-4 p.m., Thurs. until 7 p.m., Sun. 2-5 p.m. Through Feb. 19: photography by Michael Snow and Barbara O'Brien. Feb. 24-Mar. 5: "Art Against Racism," works by students and com-

munity artists.

Woods-Gerry Gallery, 62 Prospect St.; Mon.-Sat. 11 a.m.-4 p.m., Thurs. until 7 p.m., Sun. 2-5 p.m. Feb. 24-28: mixed-media works by graduate

SALEM STATE COLLEGE (508-741-6222), 352 Lafayette St., Salem. Winflisky Gallery, Mon.-Fri. 10 a.m.-10 p.m., Sat.-Sun. roon-10 p.m. Through

Mar. 9: annual art-faculty axhibit. SCHOOL OF THE MUSEUM OF FINE ARTS (267-6100, x655). 230 the Femwey, Boston. Grosemen Gallery, Anderson Auditorium, and Weema Atrium, Mon.-Fri. 10 a.m.-8 p.m., Sat: 10 a.m.-5 p.m., Sun. 1-5 p.m. Through Mar. 14: "Heroics Recast," works by Terry Allen, Francesco Clements, and Mia Westerlund-

Roosen.

SIMMONS COLLEGE (738-2145), 300 the Fernway, Boston. Trustman Art Gallery, Mon-Fri. 10 a.m.-4:30 p.m. Through Feb. 24: "A Generation of Images: 1967-1989," paintings by Dana C. Chandler Jr., in celebration of Black Misterice Month.

History Month.
SOUTHEASTERN MASS. UNIVERSITY
(508-999-8555), Old Westport Rd., North
Dartmouth. Gallery, Mon.-Sat., 1-5 p.m., Tues.
6-7 p.m. Through Feb. 18: "Post-Utopia,"
paintings and installations by Soviet concepualists Eric Bulatov, liya Bulatov, and Komar
and Melamid. In the Afrium, through Feb. 18:
"Secolu20." issues of the Rumanian art
magazine from the 1970s.
THAYER ACADEMY (843-3580), 745 Washington St., Braintree. Thayer Gallery, Mon.-Fri. 6
a.m-3 p.m. Feb. 22-Mar. 10: raku pottery by
Steven Braintman, photgraphs by Milliam Ross Searle.
Reception Feb. 23, 63-08-30 p.m.
TUFTS UNIVERSITY (381-3518), Talbot Ave.,

TUFTS UNIVERSITY (381-3518), Talbot Ave., Mediord. Gellery Eleven, Cohen Arts Center, Mon.-Sat. 11:30 a.m.-6 p.m. Through Feb. 23: "Out of the Woods," works by Christopher

Osgood.
UNIVERSITY OF CONNECTICUT (203-486-4520), Storrs, CT.
Benton Connection, Tues.-Fri. 11 a.m.-4 p.m., Sat. and Sun. 1-4 p.m. Through Mar. 12: "The Well-Built Elephant and Other Roadside Attractions: A Tribute to American Eccentricity," photographs of buildings shaped as watermelon silces, milk bottles, and the like.
William Benton Museum of Art, Mon.-Sat. 10 a.m.-4;30 p.m., Sun. 1-5 p.m. Through Mar. 12: "Gods, Saints, and Demons: Secred Art of India and Tibet" and art from the New Hampshire Historical Society.

and Tibet" and art from the New Hampshire Historical Society.

UNIVERSITY OF LOWELL (508-452-5000), Wilder St., Lowell. Gallery 418, Student Center, Tues.-Thurs. 1-4 p.m. Through Feb. 17: "Avatar: Incarnations in Human Form," paintings on paper and canvas by Jane Ehrich.

UMASS/AMMERST (413-545-3670)

Student Union Art Gallery, Mon.-Fri. 11 a.m.-4-30 p.m., University Gallery, Mon.-Fri. 11 a.m.-4-30 p.m.,

Aviva Green.

University Gallery, Mon.-Fri. 11 a.m.-4:30 p.m.,
Sun., 2-5 p.m. Through Mar. 17: "Dining Rooms
and Furniture for the Typical House," an
installation of recent work by artistylarchitect
Allan Wexler. Also, "Naum Gabo Monoprints,"

two-amenischal interpretations of Gabo's sculptural works.

UMASS/MEDICAL CENTER (508-856-2297), 55
Lake Ave. North, Worcester. Medical School Lobby, dally 9 a.m.-9 p.m. Through Feb. 17:

"Glimpses of West Africa and Barbados," photographs by Stan Sherer and John Pembatron III.

Pemberton III. WILLIAMS COLLEGE (413-597-2429), off Rts. 2 WILLIAMS COLLEGE (413-697-2429), off Pite. 2, Williamstown. Misseum of Art, Mon-Sat. 10. a.m.-5.p.m. Sum. 1-5.p.m. Ongoing: "Wallworks," site-specific works by Sol LeWitt. Through Feb. 28: paintings and aculptures from the permanent collection, with works by Benjamin West, John Singleson Copley, Winstow Homer, Grant Wood, and Edward Hopper. Through Mer. 19: German expressionist prints and drawings. Through Mer. 28: "Refigured Painting: The German image 1980-1987." Through Apr. 9: site-specific works by Jeffrey Schiff. Through Jun. 11: "Meurice Prendergast's Women: Fleal and Ideal" and "Charles Prendergast's Panels."

YALE CENTER "POR BRITISH ART

"Charles Prendergast's Panels."
YALE CENTER FOR BRITISH ART
(203-432-2800), 1080 Chapel St., New Haven,
CT. Tues.-Sat. 10 a.m.-5 p.m., Sun. 2-5 p.m.
Through Mar. 12: "The Magmaker's Art 300
Years of British Cartography," an exhibition of
100 maps and attisses from the 16th to 19th
centuries. Through Mar. 26: "Roger Fenton,
Photographer of the 1850s."

# PLAY BY PLAY

ALIVE WITH AIDS. A collection of scenes, songs, and monologues written, produced, and performed by people whose lives have been affected by AIDS. Marriin Anderson, a member of the late Next Move company, directs. Presented by Club Cabaret at the Club Café, 209 Columbus Avenue, Boston (536-0966). February 26 through April 9. Curtain is at 3 and 7 p.m. on Sunday. Tix 16.50 to \$18.50. 16.50 to \$18.50.

16.50 to \$18.50.
THE BEST OF MUMMENSCHANZ
1909-1938. The masked masters of mime
perform the highlights of 20 years of fantasy
plastique. At the Zeiterion Theatre, 684
Purchase Street, New Bedford
(508-994-2900), February 22. Curtain is at
8 p.m. on Wednesday. Tix \$13.50 to
\$19.50; \$2 discounts for students and

CONTEMPORARY INSANITY. The initia offering of a crack cornedy troupe named for a bean, this show makes up in intelligence and an unusual mix of humor and pathos for some of its creakier sketches and lackluster political satire. Presented by the Boston Baked Theatre, 255 Elm Street, Somerville (628-9575), in repertory through February. Curtain is at 8:15 p.m. on Friday (February 17 only) and at 9:15 p.m. on Saturday (February 25 only). Tix \$11 to \$14

THE CRUCIBLE. Arthur Miller takes on MicCarthyism by way of the Salern witch trials in this 1953 drama, At the Wheelock Family Theatre, 180 the Riverway, Boston (734-5200, extension 147 or 148), through February 19. Curtain is at 7:30 p.m. on Friday and Saturday and at 3 p.m. on Sunday Tit 56. Sunday, Tix \$6.

Sunday. Tix \$6.

DEJA VIEW\$. A performance piece by the Dance Theatre Consort that "incorporates slides, movies, poems, music, and dance to create a sometimes serious, sometimes humorous sense of deja vu." At Mobius, 354 Congress Street, Boston (542-7416). February 24 and 25. Curtain is at 8 p.m. on Evides and Saturday. It's \$8.55 or shudeness.

THE DEVIL AMONGST US. An "audience THE DEVIL AMONGST US. An "audience-participation nurder mystery" with ersatz-tropical dinner, from the same folks who brought you Death and Taxes. This evening revolves around the audience's determining the fate of the passengers on an ill-fated plane bound for T'Angelique ("a beautiful island 216 miles southwest of Puerto Rico") which has, after crashing into a mountain, hurled its-human cargo into a place called "Almost Heaven." Your job is to help the Ricardo Montalban-esque maître d' determine which of the characters is really the devil, trying to pearly-gate-crash really the devil, trying to pearly-gate-crash heaven. At Mystery Café, 738 Massachusetts Avenue, Cambridge (262-1826), indefinitely. Curtain is at 7:30 p.m. on Thursday and Friday, at 6 and 9 p.m. on Saturday, and at 6 p.m. on Sunday. Tix \$24 to \$28. (includes meal).

to \$28 (includes meal).

DOMESTIC TRILOGY. A trio of solo performance pleces: Nancy Adams's Blue Monday, "a visual environment inspired by the artist's respect for, and healthy fear of, the artist's respect for, and healthy fear of, the domestic arts"; Mailiyn Arsen"s The Beginning or the End, "an eerie bedtime story"; and Mari Novotny-Jones's The Exact Location of the Soul, the story of a woman "stretching the limits of delily life into surrealistic fantaey in an attempt to understand the physical here-and-now." At Mobius, 354 Congress Street, Boston (542-7416), February 17 and 18. Curtain is at 6 p.m. on Friday and Saturday. Tix \$7.

ESTHER: A VAUDEVILLE MEGILLAH. Obje and Tony Award-winning composer Elizabeth Swados puts the Bible to music in this rollicking Purim celebration, which

Elizabeth Swados puts the Bible to music in this rollicking Purim celebration, which draws on such diverse influences as Jewish folk songs, rock, and Brecht. Directed by Bill Cartellino. Presented by the Jewish Theatre of New England at the Leventhal-Sidman Jewish. Sidman Jewish Community Center, 333 Nahanton Street, Newton (965-7410, extension 169), through March 12. Curtain is at 8 p.m. on Thursday and Saturday and at 3 and 8 p.m. on Sunday. Tix \$13; \$10 for students and seniors.

students and seniors.
AN EVENING WITH DR. HOLMES, in this AN EVENNY WITH DR. HOLMES, in this one-man show, actor Spencer Trova, "well-known for his decade of playing Jasus in The Body and The Wheel," gets down off the cross to play the ultimate Boston Brahmin, Oliver Wendell Holmes. Presented by 'Round the Corner Productions at the Performance Place, Elizabeth Peabody House, 277 Broadway, Somerville, (824,551). Eshburg. 23 through Macchi. (823-5510), February 23 through March 11. Curtain is at 8 p.m. Thursday through Saturday. Tix \$5 to \$7.

Saturday. To: \$5 to \$7.

AN EVENING WITH MARK TWAIN. Sam
Gill, the artistic director of the Boston
Baked Theatre, portrays the great humorist
in this "internationally acclaimed" one-man Presented by the Boston Baked (628-9575), in repertory through February. Curtain is at 8:15 p.m. on Friday (February 24 only) and at 7 and 9:15 p.m. on Saturday (February 18 only), with a 3 p.m. matinee on Sunday. Tix \$11 to \$14. (See

itatest performance/installation piece deels with "the practice of political and media whitewashing in an art class, where students are instructed to distort/disappear politically provocative work." Audience members are encouraged to bring drawing materials. At the Museum School. Auditorium, 320 the Fenney Restore Auditorium, 320 the Fenway, Boston (482-9678), February 24 and 25. Curtain is at 8 p.m. on Friday and Saturday. Free. FORBIDDEN SPOADWAY 1998. The 1988 edition of Gerard Alessandrini's long-run-

ning spoof of the commercial musical theater is the funniest, and wickedest, act in Boston; at its best, it reduces you to tears and jeers — not to mention Alessandrin's low-blow level. As always, the director/lyricist, abetted by a cast of first-class singer/impersonators, does some old and then some new tricks. But in general the show doesn't get older, it gets better, with the most delightfully savage of past stuff retained and augmented with fresh blood, drawn particularly from Les Misérables. At the Terrace Room, Boston Park Plaza Hotel, 64 Arilington Street, Boston (357-8384), through February 21. Curtain is at 8 p.m. on Friday and Tuesday, at 7 and 10 p.m. on Saturday, and at 3 and 6 p.m. on Sunday. Tix \$16 to \$22.50.

GETTING OUT. This drama, which introduced Marsha Norman to Off Broadway in 1978, is schematic and banal, but its problem-play urrangery can be, effective.

troduced Marsha Norman to Off Broadway in 1978, is schematic and banal, but its problem-play urgency can be effective. While the protagonist, Arlene, struggles to begin a new life after several years in prison, her younger self, Arle, whom she's tried to root out of her consciousness, returns to haunt her in flashbacks. Trouble is, productions cereally don't not both between these tions generally don't get both halves — the "Arlene" sections and the "Arlie" flashbacks — to work. In the Alley Theatre's respectable production, Christine Theatre's respectable production, Christine Romeo is an excellent Arlene; she lets you see this woman's gritty self-sufficiency and pride battling it out with her aching melanchot, But Wendi Stein gives too loose and generalized a performance as Arlie. At the Alley Theatre, 1253 Cambridge Street, Cambridge (491-8166), through February 25. Curtain is at 8 p.m. Thursday through Sunday. Tix \$12; \$10 for students and seniors.

HUNTING COCKROACHES. Polish emigré Jamusz Glowacki's black comedy examines the plight of two Eastern European artists who, forced to move to New York City, find that they can barely survive, let alone create, in America. Presented as part of a "Co-production Consortium" Involving the New Ehrlich Theatre and Performers Ensemble. At the New Ehrlich Theatre, 539 Tremont Street, Boston (482-6316), through February 19, Curtain is at 8 p.m. on Sunday. Tix \$12 to \$14. and seniors. **HUNTING COCKROACHES.** Polish emigré

Sundey. Tix \$12 to \$14.

IMPROVEDSTOM. Brad Jones, late of the Proposition and the Next Move, directs the return of Boston's longest-running improvisational comedy troupe. At Play it Again Sam's. 1314 Commonwealth Avenue, Brighton (576-2306), indefinitely. Curtain is at 8 p.m. on Sunday. Tix \$5; \$3 with student ID. Also at O'Briens Pub, 3 Harvard Avenue, Alfston (576-2306), indefinitely. Curtain is at 8 p.m. on Monday. Tix \$2.

definitely. Curtain is at 8,p.m. on Monday. Tix \$2.

JOE TURNER'S COME AND GONE. The best (so far) of August Wilson's plays chronicling the African-American experience in the 20th century is set in a boarding house in 1911 Pittsburgh and concerns a man coming to terms with his history — which includes. Indentured servitude to the infamous character of the title. Ed Hall reprises the part he played on Broadway. At Trinity Repertory Company, 201 Washington Street, Providence, Rhode Island (401-351-4242), through March 26. Curtain is at 7 p.m. on Tuesday, at 8 p.m. Wednesday through Saturday, and at 7 p.m. on Sunday, with matinees at 2 p.m. on Saturday (February 25 only) and Sunday. Tix \$18 to \$26. (See review in this issue.) KING OF HEARTS. The Tony Awardwinning National Theatre of the Deal performs an adaptation of the cult film of the same name. The show will be presented in a combination of sign language sand the spoken, word. At Blackman Auditorium. combination of sign language and the spoken word. At Blackman Auditorium, Northeastern University, 360 Huntington Avenue, Boston (437-2247), February 18. Curtain is at 8 p.m. on Saturday. Tix \$12 to \$14.50; students and seniors \$10 to \$12.50; NU staff and students \$7 to \$9.50. 512.50; Nu starr and students 57 to 59.50. THE LONG HAUL. Staged reading of Erica Funkhouser's "comic fantasy about two sisters fishing off Gloucester and the challenges presented by their unexpected catch." At the Blackburn Theater Company, 8 Elm Street, Gloucester (506-283-9410), February 18. Curtain is at 8 n.m. on Saturday Free.

8 p.m. on Saturday. Free.

MASTERGATE. Larry (M\*A\*S\*M)
Gelbart has listened to televised congressional hearing after televised congressional hearing, and he has heard enough — enough to turn his English-speaker's stormach, and his wrath to parody in this mockery of a novement-investingting. speaker's stomach, and his wrain to parcey in this mockery of a government-investigative media circus. What is essentially a 90-minute corriedy sketch merges deadpan spoof with a Pirandellian bleeding of the lines between fact and media coverage. At times, Gelbart gives you too much of a good thind: he so belabors the double-speak thing; he so bors the d nonsense that after a while you find yourself laughing selectively. Not surprisingly, the satire is at its most sidesplitting when it hugs closest to unbeatable fran-contra reality Among the cast, Daniel Van Bargen, as an Ollie North-Alexander Halg combo; Alvin Jerome Kilty, as a dithering congressmen, make the most hilarious photo-op-portunists. Presented by the American Repertory Theatre at the Loeb Drama 64 Brattle Street, Cambridge (547-8300), in repertory through March 25. Curtain is at 8 p.m. Wednesday through Friday and on Saturday (February 25 only) and at 7 p.m. on Sunday (February 19 only), with matinees at 2 p.m. on Saturday and Sunday (February 19 only). Tix \$14 to

speare's bitter, cyrical problem play pits irrestible sin against immoveable virtue. At the Counterpoint Theater, 761 Harrison Avenue, Boston (330-8676), through March 11. Curtain is at 6 p.m. Wednesday

through Saturday, Tix \$12.

MURDER AT RUTHERFORD HOUSE, A creation of Murder à la Carte, a company to the continuation of the nts, and se

THE 1940'S RADIO HOUR, Walton Jones's ion of an old-time radio broadcast s the excuse for a tuneful nostalgio journey through the Swing era. At the Nickerson Theatre, 30 Accord Park Drive, Norwell (871-2400), through March 25. Curtain is at 7:30 p.m. on Tuesday (press opening), at 8 p.m. on Wednesday and Thursday, at 8:30 p.m. on Friday and Saturday, and at 7 p.m. on Sunday, with 2 p.m. matiness on Saturday and Sunday. Tix \$17 to \$20.

NOT ABOUT HEROES. Boston premiere of Stephen MacDonald's loving re-creation of Stephen MacDonald's loving re-creation of the friendship between two of England's most famous World War I poets, Wilfred Owen and Siegfried Sassoon. At the Lyric Stage, 54 Charles Street, Boston (742-8703), through March 12. Curtain is at 8 p.m. Wednesday through Friday, at 5 and 8:30 p.m. on Saturday, and at 3 p.m. on Sunday. Tix \$12.50 to \$15.50. (See review to the literature)

in this issue.)
NUMBERISE. Dan Goggin's Off Broadway
musical, which won the 1986 Outer Critics' musical, which won the 1986 Outer Critics' Circle Award, recounts the trials of the Little Sisters of Hoboken, who stage a talent show to raise money to bury four of their number inadvertently poisoned by the convent cook. We thought most of the shenanigans by the show's five singing, dancing, habit-clad nuns were about as furnh as the premise but necrobial-school. dumb as the premise, but parochial-school oumb as the premise, but parochial-school grads seem to get a kick out of the Sisters kicking up their sensibly-shod heefs. At the Charles Playhouse, 74 Warrenton Street, Boston (426-6912), indefinitely. Curtain is at 8 p.m. Tuesday through Friday and at 6 and 9 p.m. on Saturday, with matinees at 2 p.m. on Thursday and at 3 p.m. on Sunday. The S16 Ch. on S26 Ch. belification for etc. Tix \$15.50 to \$26.50; half-price for stu rs, and clergy at Thursday

OLD TIMES. Harold Pinter's cryptic colloquy focuses on the shifting relationships among a husband, his wife, and a female friend the couple have not seen for more than 20 years. The quite respectable Equity showcase production features heralded local actress Dossy Peabody. At the Performance Place, Elizabeth Peabody House, 277 Broadway, Somerville (623-5510), though February 18. Curtain is at 8 p.m. on Friday and at 6 and 9 p.m. on Saturday, Tix \$6. tay. Tix \$6.

THE PAPER GRAMOPHONE. Alexander Chervinsky's drama of life in the Soviet Union during the Stalinist era will receive its

Chervinsky's drama of life in the Soviet Union during the Stalinist era will receive its US premiere under the direction of the Pushkin Drama Theater of Moscow's Yuri Yeremin. At Hartford, Stage, 50 Church Street. Hartford, Connecticut, (203-525-5601): through March 18. Curtain is at 7:30 p.m. Theaday through Thursday and Sunday and at 8 p.m. on Friday and Saturday, with matiness at 2 p.m. on Wednesday and at 2:30 p.m. on Sunday. This \$17.50 to \$23.

PILL HILL STORIES: COMING MORE TO BOARPLACE NEW. Renowned hometown storyteller Jay O'Callelahan presents a trio of childhood tales in fairly straightforward chronological order but with their precisely drawn characters braided as tightly and colorfully as a rag rug. Unlike the self-revelatory recollections of fellow New Englander Spatiding Gray, O'Callahan's reminiscences never touch on the loneliness and futility of life. But in their way, his hilarious confidences about growing up in Brookline are rather more homy. At the Duxbury High School Auditorium, Duxbury (508-746-4178), February 18. Curtain is at 8 p.m. on Saturday. Tix, \$10 to \$12; (508-746-4178), February 18. 8 p.m. on Saturday. Tix \$10 to \$12; proceeds to benefit the Cranberry Area Hospice, an organization that supports the

PRIVATE LIVES. Noel Coward's mothreverse Lives. Noel Coward's mothers mink of a comedy revolves around a divorced couple who resume hostilities when they accidently meet on the French Riviera. Presented by the New Repertory Theatre at the Newton Highlands Congregational Church, 54 Lincoln Street, Newton Highlands (332-1848) through the confidence of the confidence of the company of Newton Highlands (332-1646), through March 19. Curtain is at 6 p.m. on Thursday and Friday, at 5 and 8:30 p.m. on Saturday,

and at 3 p.m. on Sunday. Tix \$10 to \$14; \$2 discount for students and seniors.

RITE WINGS: THE GOLDEN RULE OF THE SUN. James William's multi-modia.

Continued on page 36

# Performing Arts

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Performing Arts

and performance reflect the predicament of minorities whose interests are antithetical to the will — or the morality — of the majority." At Tower Auditorium, Massachusetts College of Art, 621 Huntington Avenue, Boston (232-1555, extension 355), through February 19. Curtein is at 8 p.m. on Friday and Saturday, with a 3 p.m. matinee on Sunday. Tix \$8; \$5 for students and seniors.

BARAH OF THE '88S. A one-woman swarah OF THE 1803. A one-woman musical starring Monica Bauer, who wrote the book, lyrics, and müsic. The show chronicles the trials and tribulations of a flower-power survivor, At the Performance Center of the Blacksmith House Bakery, 56 Brattle Street, Cambridge (891-3740), February 18 and 19. Curtain is at 8 p.m. on Saturday and Sunday. This \$5 proceeds to Saturday and Sunday. Tix \$5; proceeds to benefit the Massachusetts Coalition for the

THE SERPENT WOMAN. Carlo Gozz's tairy-tale fantasia is a pretty amazing — some might say unstageable — tale of erotic love and spiritual growth. To do it justice, director Andrei Sarban attempts to meld the wondrousness of Gozz's The King Stag with the primality of his own Greekbased Fragments of a Trilogy, while at the same time paying tribute to the commedia dell'arte of which the playwright was such a strong proponent. It's no wonder, then, that the delicate, dark-toned parable buckles under the weight of its aspirations. Serban the delicate, dark-toned parable buckles under the weight of its aspirations. Serban gets hung up on re-creating the old-time kibitzing of the commedia, and the clowns just get in the way. But there are the makings here for a Bettelheimain extravagenza that would be deeper, if less lovely, than The King Stag: you sense it every time the ravishing Cherry Jones, as the princess transformed into a snake, strips down to her body stocking. Presented by the American Repertory Theetre at the Loeb Drama Center, 64 Brattle Street, Cambridge (547-8300), in repertory through February (547-8300), in repertory through February 26. Curtain is at 8 p.m. on Saturday (February 18 only), and at 2 and 7 p.m. on Sunday (February 26 only). Tix \$14 to \$28. SHEAR MADNESS. The dramatis personae of this audience-participation whodunit (which is now the longest-running non-musical in American theater history) con-tinue to comb Newbury Street for the murderer of a classical planist who lived over the beauty salon where the show is set. Af the Charles Playhouse, Stage II, 74 Warrenton Street, Boston (426-5225), indefinitely. Curtain is at 8 p.m. Tuesday indefinitely. Curtain is at 8 p.m. Tuesday through Friday, at 6:30 and 9:30 p.m. on Saturday, and at 3 and 7:30 p.m. on Sunday. This \$17 to \$20. TALES OF BRER RABBIT AND OTHER

THINGS. Controversial UMass professor Julius Lester celebrates Black History Week in an evening of storytelling, some from his in an evening of storytelling, some from his novel Do Lord Remember Me, some from the recently rehabilitated Brer. Rabbit stories of Joel Chandler Harris. Presented by Storytellers in Concert at the First Church Congregational, Hervard Square, Cambridge, February 19. Curtain is at 7:30 p.m. on Sunday. Tix \$6 in advance, \$7 at the door, \$5 for seniors and students.

TO FORGIVE, DIVINE: Lowed playwright Jack Neary's latest cornedy is set in "the sacristy of an old Roman Catholic Church in a neighborhood of a small New England

a neighborhood of a small New England city" and involves one Father Jerry Dolan, who finds that he has, uh, improper feelings who indos that he has, un, improper resings to one of his married parishioners, an old high-school chum. At the Merrimack Repertory Theatre, 50 East Merrimack Street, Lowell (508-454-3926), through February 25. Curtain is at 8 p.m. on Monday and Wednesday through Saturday and at 7 p.m. on Sunday, with 2 p.m. matiness on Wednesday and Sunday. Tix \$11 to \$18; \$7 to \$14 for students and seniors.

to \$14 for students and seniors.

VANISH LIKE A SUMMER TANTRUM.

The Newbury Street Theatre opens its 14th season with a new play by the company's resident playwright and director, Lydia Sargent. This "feminist adventure for nine women" examines a group of women who are reminiscing about their first protests. At the Newbury Street Theatre, 565 Boylston Street, Boston (262-7779), February 24 through March 25, Curtain is at 8 p.m. on

Friday and Saturday. Tix \$6; performance on February 24 is free.

VOLPONE. Set in Renaissance Venice, Ben. VOLPOME. Set in Renaissance Venice, Ben. Jonson's mordant comic masterpiece (written in 1606), gives us a dazzling antihero who's part Jack Benny, part Carnille, and a master trickster. In the person of Trinity Rep's William Damkowher, Volpone is less a sly than a spry fox — a dashing if cleaginous tella in drawstring pajama bottoms, gold chains, and a sweater of chest hair. He's a young hedonist, blaspherning at the shrine of Mammon, not the baddest bird in a flock of scheming vultures. In fact, nobody's too scurritious in this production, just hapless or at worst irritating. Director Paul Weidner's staging, with its roughhewn Robert Soule scenery and drolly period-straddling props and costumes, looks like an Adrian Hall-Eugene Lee collaboration but lacks the mainic gies, not to mention the teeth, such an enterprise would possess. At eth, such an enterprise would po Trinity Repertory Company, 201 Washing-Trinity Reperiory Company, 201 Washington Street, Providence, Rhode Island (401-351-4242), through March 5. Curtain is at 7 p.m. on Tuesday, at 8 p.m. Wednesday through Saturday, and at 7 p.m. on Sunday, with 2 p.m. matinese on Wednesday, Saturday (February 25 only), and Sunday, Tix \$18 to \$28.

YANKEE SEE, YANKEE DO. Supposedly 'Yan officest irrespectations, at how News

"an offbeat, irreverent look at how New Englanders act and think," this satiric revue is longer on new songs and new skits than is longer on new songs and new skits than on New England. Fortunately, the skill of the comedy troupe at skewering everyday indignities makes up for its limited local lampooning. At the Boston Baked Theatre, 255 Elm Street, Somerville (628-9575), in repertory indefinitely. Curtain is at 8:15 p.m. on Thursday and at 7 p.m. on Saturday (February 25 only). Tix \$11 to \$14.

# OFF THE RECORD

compiled by Jimmy Guterman

#### THIS WEEK

\*\*Terri Lyne Carrington, REAL LIFE STORY (Verve Forecast). Local jazz drummer and vocalist Carrington's debut is a victim of the process that involves record companies with a sense of what sells finding performers who appear salable. What makes Real Life Story an unrepresentative package is its kitchen-sink eclecticism. Robert Irving III, keyboard player with Miles Davis, is the producer; his strategy is to allow Carrington to do anything that comes into her mind — anything, that is, except the uncompromising polyrhythms that make her such a promising young drummer. Real Life Story falls into a couple of other traps along the way — one is guest-star syndrome; what results is a program without a center, where no one gets enough room to make a lasting impression — especially

Carrington.

\*\hat\*\text{Y\*} Deborah Henson-Conant, ON THE RISE (GRP). Another debut hampered by the syndrome that affects Terri Lyne Carrington, only not as severely. Harpist Henson-Conant has challenged herself by working with a broad array of accompanists, including some of this area's most uncompromising bassists and drummers. On the Rise downplays her growth over the years, as her compositions and playing are given a veneer somewhere between fusion and new age. The responsible party is producer Mark Egan, who also plays a variety of electric basses on most tracks. Egan's .concept for producing Henson-Conant was to rely heavily on drum machine and programmed bass and keyboard sounds, and add a bit of commercial insurance by writing or co-writing three of the set's most ephemeral tunes. Surrounded by so many high-tech (albeit tasteful) - effects, Henson-Conant often comes across as simply one more catchy.

comes across as simply one more catchy, sound in a very up-to-date mix. 本本本etta James, THE SWEETEST PEACHES (MCA/Chess).

PEACHES (MCA/Chees).

\*\*\*\*\*\*Etta James, THE SEVEN YEAR ITCH (leland). There are a few traces of hard times on her face, but the defiant tone and raw, dynamic power in her voice belie any notion that Etta James has started mellowing at 51. Shouting and roaring with glee on The Seven Year Itch. Etta James keeps rocking the house, telling you life is tough and seldom fair. It's a worthy combacking, long overdue, that can stand with her vintage sides for Chess. These are gathered on the two-record set The Sweetest Peaches — 20 songs done between 1960 and 1974, with numerous definitive treatments. There are some questionable omissions, yet there are enough valuable songs to put the set into the mandatory-purchase category, especially with such masterpieces as "All I Could Do<sub>4</sub>Was Cry," "At' Last," "Tell Marna," and "I'd Rather Go Blind." Seven Year Itch delivers Etta in her present splendor. The traditional soul arrangements, complete with venerable pros like Barry Beckett, Art Neville, Roger Hawkins, Steve Cropper, Teenie Hodges, and Willie Weeks, put her on firm ground. "I' Got the Will" establishes a flamboyant, strutting mood; she continues in that fashion with "Shakey Ground" and returns to it on "Breakin' Up Somebody's Home." As the band keeps the rhythm flaring and the bottom full, James strides, booms, and moans on top, sometimes enriching its directions.

sc").

\*\*\*\*\*The Replacements, DON'T
TELL A SOUL (Sire). Beginning with a selfconscious rumination on the band's progress, "Talent Show," the "Mats third
major-label LP doesn't waste time getting
to the point. The song also tells an implicit
history of post-punk rock. The idea of a
"Talent Show" suggests an event that's
crass, trivial, and very likely humiliating. At
the same time, it holds out the possibility of
acclairs and values affirmed. That's how the
fleplacements view the prospect of rock
stardom. From the beginning, singer and
guitarist Paul Westerberg has wrestled with
the salient contradictions of the "80s,
alternative scene — the emateur ethic and
professional growth, bohemianism and
populism — more candidly than any of his
contemporaries. For years he's been poised
between hit radio and boho chic, and if
Don't Tell a Soul fells to settle the issue, it
may give him a taste of what's on the side of
commercial success. It's unmistakably a
pop record, easily the least formulaic the
group has ever made, edgy but well
assembled, with two or three potential
runaway singlee ("I'll Be You" and "Achin'
To Be") and a couple of tracks shat would
be ideal AOR manna — if AOR still existed.

★½ Violent Femmes, THREE (Steh).
The original attraction of the Violent Femmes was its elegant commercializing of the initial Modern Lovers' proposition: innocent-as-outsider, jug-band instrumentation throwing off bare-boned drone and rockability riffs living in the city 10 generations removed from the hills. The Femmes were the nerdy-underside of he-man frat rock. But nowadays, facing obscurity in his solo career, singer/guitarist Gordon Gano realized that it was fence-mending time. The maneuver has resulted in Three, a reunion album with basels Brian Ritchie and drummer Victor DeLorenzo that sounds slapdash and half-baked from the git-go. Fans will wonder where the insistent choruses and the sleek word riffs went. What is here is Gano's volce, all whine and neurosis.

#### **PREVIOUS**

\* \*HELLOOO BABY! THE BEST OF THE BIG BOPPER (Rhino). The Big Bopper was basically a one-hit wonder, but as this compilation proves, there was a little more to him than a boit of "Chantilly Lace." His sudden rise to being played on the radio after a career of talking on it reminds us of that era's intertwining, between rocket-mouthed DJs and the high-octane singers they broadcast. "Chantilly Lace" suggests a chanted on-air routine that grew enough legs to run up the charts. A couple numbers ("It's the Truth Ruth," the original "White Lightnin") nearly equal it in comic invention, and there's a dab of pleasantly saturated schmaltz. In his liner notes, Jim Pewter remembers "the Bopper's advice to . . . find a gimmick that would bring you loyal listeners on commercial radio."

\*The Crickets, T-SHIRT (Epic). Buddy Holly's been gone for 30 years, but the Crickets keep on trying, this time with some production aid on one cut from Paul McCartney. Still, it's just another in a long series of disappointing records, ever more faint country-rock. There are glimmers of fun, like the buoyant "You're M-m-memory is T-t-torturing Me," but the whole project suggests the Beach Boys at their most doddering, and merely serves to flog Holly's

\*\*\*\*\*ZANI DIABATE AND THE SUPER DJATA BAND (Mengo). This record from Mali is of such incomparable vivacity that you'll think twice before you use the term "high energy" to describe anything else. Diabate is helr to one of the country's major Griot families, and the band's stated mission is to recast traditional folk rhythm's and melodies in an electric mode. But the great irony of the record is that it explodes out of the merely folkloric. The tone of the rhythms is relentless, almost violent. They're led by trap drummer Lamoussa Diabate, who takes just about all the songs at a breathless gallop, and whose muscularity brings to mind Elvin Jones. The percussionists fill out the rhythmic gaps with rapid-fire offbeats, many coming from the quick strokes of the timbale. The vocals have the long, flowing lines and undulations that appear in Arabic singing, with sporadic moments of ritualized call and response. Sometimes a moody organ will strain and quiver in the background, wandering in out of some mid-"60s garage fog. And riding alongside all this clamor is Zani Diabate's endlessty fluid guitar, dipping and weaving through the thick rhythms.

through the thick rhythms.

\*\*\*Enys. WATERMARK (Geffen). The elegant and elegiac keyboardist Enya's "Orinoco Flow" is the lifting kind of hit (number one for three weeks in the UK) that prompts sweet dreams. But Enya and her collaborators (lyricist Roma Ryan and producer Nicky Ryan) designed the irresistible "Orinoco Flow" more as soundtrack for euphoria than as pop single. Enya and company aren't dependent on any finger-snepping hook or deep-cool catchphrasing. Surrounded by a brace of solemnly plucked violins (or their synthesized equivalent), she croons as invitingly as any siren to "Let me sail, let the Orinoco flow/Let me reach, let me beach on the shores of Tripoli," with the listener never in danger of hitting the rocks.

Istener never in danger of hitting the rocks. New Age, but not, eviscerated.

908 MARLEY (Urban-Teit/Blam). Warning: this "unreleased" collection is vite. Very old vocal tracks from the late '60e and earliest '70s turn up here with new female choruses and funky-jam instrumental work added on. As with all such projects that sell themselves with a name they don't trust to stand on its own merits, the new backing defiles and overwhelms the original vocals. The grinding tension between Marley's searching grit and the tech sizzles of 20 years later makes him sound old-fashioned, feeble, adrift: the reverse of everything he

\*\*\* \*\* \*\*Leu Reed, NEW YORK (Bire). At, last, Reed has brought he sly moralist and reformer in him to the fore. It minces fewer words than any of his solo LPs, and if anyone deserves to siap just the name of that city on an album, it's Reed. On New York, he sticks close to the dark undercurrents of drugs, poverty, and AIDS that are pulling the city closer to Hell every day, yet-he does so with an eye on the big picture. New York's 14 tracks add up to 58 minutes, enough time for the old sidewinder to stumble several times and still triumph. "Halloween Parade" is a chilling, loving look at the decimation AIDS has wrought, "Sick of You" is a rockabilly jaunt through

the nightmare of today's headlines, and the sputtering "Good Evening Mr. Waldheim" points fingers without resorting to slogans. When Reed leans forward and shouts for the length of a song, as he does on "Strawnan," he demands attention as a rock-and-roller, not merely as a narrative poet. When he surrounds his voice with formidable hooks, as on "Dirty Blvd.," his recitations accrue power.

•Rueh, A SHOW OF HANDS (PolyGram).
All voting nay. (For those keeping score, this is their third double-live record. One more and they'll start overtaking the Grateful Dead.)

\*\*\*\*\*Various Performers, THE GARAGE SOUND OF DEEPEST NEW YORK
(Republic, Import). This offers three sides
of "all full-length 12-inch versions," some in
classic minimalist-disco garage, some not
garage at all except in their loving nods to
old disco. Arnold Jarvis's "Take Some Time
Out" and Touch's "Houselights" have the
low, cold beats of House, and more echo
dub than simplicity might prefer; but their
rhythms roll smoothly, as soft to the touch
as the velvet of their voices.

Vicious's eulogy.

★ '\( \forall \) Willage People, GREATEST HITS

(\forall \) Rhino). To comprehend the mid-'70s
epoch of chartreuse micro-buses, afternoon
delights, and kung-fu fighting, you have to
realize that the Village People were the
perfect capper. Cavorting on backs of
buildozers, this salacious sextet of gay-drag
fantasies attained some pinnacle of flashy
stupidity. The music wasn't much
assembly-line dance schmaltz, lotae comy
violins and marching-band brass, real
clodlike next to the Phil Spector/James
Brown fusion of so much prime disco. But
up front, Victor Willis's lumberjack Phillysoul gruffness led his cross-racial crew
through these fist-thumping pool-hall
choruses, and the message was all bawdy
innuendo. Greatest Hits has the three great
hits ("Y.M.C.A." is still the highlight), plus
bunches of small ones. Several of these
stump for substitute utopias (Key West,
San Francisco, Greenwich Village) where
there's plenty of "unity," "happiness,"
"ilberation," "togetherness," and hippie
food like that.

#### CLASSIC

### Video

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# FILM LISTINGS



Talk Radio

bookings are final. Please call the before stepping out, and be advised

ps run from Fri., Feb. 17 to Fri., Feb.

#### BOSTON

ALLSTON CINEMA (277-2140) rning: through Thurs. Call for II: BIII and Ted's Excellent Adventure: through Beacon St. b Who's Harry Crumb?: through Thurs., 1:30, 3:15, 5:15, 7:15, 9:45 It The Nation Guit: From the Files of Police 5:15, 7:15, 9:45 to Haked Guin: From the Files of Police di: through Thurs., 1:15, 3:15, 5:15, 7:15, 9:15
NI: The Accused: through Thurs., 2, 4:30, 7, 9:30
CHARLES (227-1330)
195 Cambridge St.
t Bird: through Thurs., 12:15, 3:15, 6:15, 9:15;
Sun., Tues., no 6:15 shows
Lean on Me: preview Sun., 7:30
II: True Bellever: through Thurs., 1, 3:15, 5:30,
745, 10:05

7:45, 10:05 7:45, 10:05 III: Tap: through Thurs., 12:30, 2:50, 5:10, 7:30, 9:50; Sat., no 7:30 show Chances Are: preview Sat., 7:30 CHERI (536-2870)

50 Dation St. I: The "Burbs: through Thurs., 1:30, 3:30, 5:30, 7:45, 10; Fri.-Sun., 11:45 1: Working Girt through Thurs., 1:15, 3:15, 5:15, 7:30, 9:45; Fri.-Sun., 11:45 II: Rain Man: through Thurs., 1, 4, 7, 9:45; Fri.-Sun., midnight CINEMA 57 (482-1222)

t: The Mighty Quinn: through Thurs., 1:15, 3:30, 5:30, 7:30, 9:45; Fri.-Sun., 11:45 The Fly II: through Thurs., 1, 3:15, 5:30, 7:45,

**COPLEY PLACE (266-1300)** 100 Huntington Ave. I: Bill and Ted's Excellent Adventure: through Thurs., 11 a.m., 1, 3, 5, 7, 9; Fri.-Sun., 11; Sun.,

Mon., no 11 a.m. shows II: Gleaming the Cube: through Thurs., 10 a.m., 12:20, 2:30, 5, 7:15, 9:45; Fri.-Sun., 11:45; Sun.,

Mon., no 10 a.m. shows III: Three Fugitives: through Thurs., 10:15 a.m., 12:20, 2:30, 4:30, 7, 9:15; Fri-Sun., 11:30; Sun., Mon., no 10:15 a.m. shows IV: Mississippi Burning: through Thurs., 10 a.m., 12:30, 3, 5:30, 8; Fri-Sun., 10:30; Sun., Mon., no

10 a.m. shows V: Cousins: through Thurs., 10 a.m., 12:20, 2:40, 5, 7:30, 9:50; Fri.-Sun. midnight; Sun., Mon., no 10 a.m. shows VI: Her Alibi: through Thurs., 10:30 a.m., 12:45, 3, 5:15, 7:30, 9:45; Fri.-Sun., 11:45; Sun., Mon.,

no 10:30 a.m. shows VII: Beaches: through Thurs., 10:10 a.m., 12:20, 2:45, 5:15, 7:40, 10; Fri.-Sun., midnight; Sun.,

Môn., no 10:10 a.m. shows VW: Talk Radio: through Thurs., 10:20 a.m., 12:40, 3, 5:20, 7:40, 10; Fri.-Sun., midnight; Sun.,

Mon., no 10:20 a.m. shows Dt: Twins: through Thurs., 10:20 a.m., 12:30, 2:45, 5, 7:15, 9:30; Fri.-Sun., midnight; Sun.,

NICKELODEON (424-1500)

606 Commonwealth Ave. I: Pelle the Conqueror: through Thurs., 1, 4, 7, 9:40; Fri.-Sun. 12:10 a.m.; Sat. mat., 10 a.m. II: Women on the Verge of a Nervous Break-down: through Thurs., 1, 2:50, 5, 7:15, 9:15; Fri. midnight; Sat. mat., 10 a.m.

III: The Accidental Tourist through Thurs., 12:30, 2:55, 5:15, 7:45, 10:05; Fri.-Sun., 12:10 IV: Terch Song Trilogy: through Thurs., 12:30, 2:50, 5:10, 7:30, 9:50; Fri.-Sun., midnight; Sat.

V: Tapeheads: through Thurs., 12:45, 3, 5:15, 7:30, 9:45; Fri.-Sun., midnight; Sat. mat., 10 a.m. PARIS (267-8181)

na: through Thurs., 1, 3:15, 5:30, 7:45, 10 INEMA (325-0303)

The Naked Gun: From the Files of Police Squedi: Fri.-Sun., 7:15, 9; Mon.-Thurs., 7:30 and Company: Sat., Tues.-Thurs., 1:30; Sun., Mon., 1:30, 5:20

#### BROOKLINE

CHESTNUT HILL (277-2500) l: Gleaning the Cube: through Thurs., 12:45, 3, 5:20, 7:45, 10:05 ous Lisisons: through Thurs., 1:20,

Werking Girl: through Thurs., noon, 2:30, 55, 7:20, 9:50 V: The 'Burbs: through Thurs., 12:30, 2:45, 5:10, 7:20, 9:30 RCLE CINEMA (508-4040) true Bellever: through Thurs. Call for times.
It Cousine: through Thurs. Call for times.
It Three Fugitives: through Thurs. Call for IV: Rain Man: through Thurs. Call for time
V: The Fly II: through Thurs. Call for time
COOLIDGE CORNER (734-2500) cou Harvard St. I: Hotel Terminus: The Life and Times of Klau Barble: through Thurs., 7; Sat.-Mon. mats., 2 Begdad Cafe: Fri. the 24th, Sat. the 25th, 7:45 The Manchurian Candidate: Fri. the 24th, Sat the 25th, 5:30, 9:25

III: Beaches: through Thurs., noon, 2:30, 5, 7:30,

#### CAMBRIDGE

BRATTLE (876-6837)

II: Wings of Desire: through Thurs., 7, 9:25; Sat-Mon. mats., 2:10, 4:35

Brattle St., Harvard Sq. Avventura: Fri., 2:30, 7:20 Eclises: Fri., 5:05, 10 L'Eclisse: Fri., 5:05, 10
Wrise Blood: Sat., 2, 5:40, 9:25
The Deat: Sat., 4, 7:45
Slaughterhouse Frive: Sun., 1, 5:30, 10
One Flew Over the Cuckoo's Neet: Sun., 3, 7:35
Some Like it Hot: Mon., 1, 5:35, 10:10
Prizzi's Honor: Mon., 3:10, 7:55
Vermities in Mercener, 1:10, 4:15, 6, 7:45, 9:30 mpires in Havana: Tues., 4:15, 6, 7:45, 9:30 ris, Texas: Wed., 8 The Leopard: Thurs., 4:15, 8 HARVARD SQUARE (864-4581) 10 Church St. 10 Church St. I: Mississippi Burning: through Thurs., noon, 2:30, 5, 7:30, 10; Fri.-Sun., 12:15 a.m. II: Pelle the Conqueror: through Thurs., 1, 4, 7, 9:45; Fri.-Sun., 11:45 18: The Accidental Touriet: through Thurs., noon, 2:30, 5, 7:30, 10; Fri.-Sun., midnight IV: Reim Men: through Thurs., 1:15, 4:15, 7:15, 9:50; Fri.-Sun., midnight IV: Torch Seng Trilogy: through Thurs., 12:30, 2:50, 5:10, 7:30, 9:50
The Recky Horner Picture Shour. Fri. Sat. The Rocky Horror Picture Show: Fri., Sat., JANUS CINEMA (661-3737) 57 JFK St. s Lielsons: through Thurs., 12:30,

#### **SUBURBS**

ARLINGTON, Capitol (648-4340) ARLINGTON, Capacity Control of Police Squadt: through Thurs, 7, 9; Sat.-Mon. mats., 5 Oliver and Company: Sat.-Mon., 1, 3; Tues. Mystic Pizza: Fri., Sat., 5, 7:10, 9:20 Without a Clue: Mon., Tues., 4:50, 7, 9:10 Big: Wed., Thurs., 4:50, 7, 9:10; Wed. mat., 2 Things Change: Fri. the 24th, Sat. the 25th, 5:10, 7:15, 9:20 BRAINTREE, General Cinema I-IV (848-1070) South Shore Plaza

The Fly II: through Thurs., 1, 3:15, 5:20, 7:30, ches: through Thurs., 1:15, 4, 7:25, 9:55 III: Rain Man: through Thurs., 1, 3:45, 7, 9:50 IV: Three Fugitives: through Thurs., 1:30, 3:30, 5:30, 7:40, 9:40

BROCKTON, Westgate Mall General Cinema (508-588-5050) It: Beaches: through Thurs., 1:15, 4, 7:10, 9:40 It: The Fly II: through Thurs., 1:15, 3:30, 5:40, 7:45, 9:55 III: Three Fuglitives: through Thurs., 1:30, 3:40, 5:40, 7:50, 10

IV: The 'Burbs: through Thurs., 12:45, 3, 5:15, PEABODY, Gen 7:30, 9:45 V: Working Girl: through Thurs., 1:30, 4:15, 7,

VI: Cousins: through Thurs., 1, 3:15, 5:30, 7:45, VIII: Her Allbi: through Thurs., 3:30, 5:40 ns: through Thurs., 1:15, 7:50, 10; Sun., no

7:50 show BROCKTON, USA Cinemas I-IV (508-963-1010) Rte. 27

Http://liter.com/https://https II: Bill and Ted's Excellent Adventure: through Thurs., 5:10, 7:25, 9:20; Sat.-Thurs. mats., 1:10,

III: Tap: through Thurs., 5, 7:10, 9:30; Sat.-Thurs. 9:20 mats., 12-40, 2:50 IV: Rein Men: through Thurs., 4, 7, 9:45; Sat-Thurs. mats., 1

7:05, 9:15 Oliver and Company: Sat.-Thurs., 1, 2:50, 4:15 NEWBURYPORT, Screening Room (508-462-3456), 82 State St. Madame Sousstake: Fri, Sat. 7, 9:10; Sun., 8 King of Hearts: Mon.-Thurs., 8 tal Tournee of Anima NEWTON, West Newton Cinema (964-5060) 1296 Washington St. I: Tep: through Thurs., 7, 9:10; Set.-Thurs. mats. 2:20, 4:35 The Land Before Time: Sat.-Thurs., 12:45 II: The Accidental Tourist: through Thurs., 7:15, 9:45; Sat.-Thurs. mats., 1:40, 4:35 Ill: Saleam Bombay: through Thurs., 7:05, 9:10; Sat.-Thurs. mats., 1:45, 4:40 IV: Torch Song Trilegy: through Thurs., 7:25, 9:40; Sat.-Thurs. mats., 4:40 PEABODY, General Cinema (599-1310) North Shore Center I: Working Girt through Thurs., 1, 4:15, 7, 9:15 II: The 'Burba: through Thurs., 12-30, 2-47 rba: through Thurs., 12:30, 2:45, 4:45, III: Gleaming the Cube: through Thurs., 12:45, 3, 5:15, 7:25, 9:35 PEMBRO Rte: 139 IOKE, Cinema (826-5650) f: The Mighty Quinn: through Thurs., 7:15, 9:15; Sat.-Mon. mats., 1, 3 Sat.-Mon. mats., 1, 3 II: Rain Man: through Thurs., 7, 9:30; Set.-Mon. Oliver and Company: Sat.-Mon., 1 QUINCY, Entertainment Cinemas ( int Cinemas (773-5700) 1585 Hancock St., Quincy Fair Mall I: Twins: through Thurs., 12:10, 2:15, 4:15, 7:10, II: The 'Burbs: through Thurs., 12:05, 2:15, 4:15, 7:10, 9:15 BURLINGTON, General Cinema I-IV (272-4410)

Ill: The Milghty Quinn: through Thurs., 12:20, 2:30, 4:30, 7:30, 9:15

IV: Gleening the Cube: through Thurs., 12:15, 2:30, 4:30, 7:10, 9:25 Girk through Thurs., noon, 2:15.

al Tourist: through Thurs., 1:15,

wains: through Thurs., 1, 3:10, 5:20, 7:40,

IV: Beaches: through Thurs., 1:30, 4, 7:10, 9:30 DANVERS, USA Cinema City

PRIS. 128, 6007.24 b: True Bellever: through Thurs., 12:50, 3, 5:15, 7:25, 9:35; Fri.-Sun., 11:30 li: The Fly II: through Thurs., 1, 3:05, 5:15, 7:35, 9:45; Fri.-Sun., 11:35 III: Cousins: through Thurs., 1:10, 3:15, 5:20, 7:40, 9:50; Fri.-Sun., 11:45

DEDHAM, Showcase 10 (326-495) 950 Providence St. I: Bill and Ted's Excellent Adver

se 10 (326-4955)

Thurs. Call for times.

III: Thue Believer: through Thurs. Call for times.

III: The "Burbs: through Thurs. Call for times.

IV: Working Girl: through Thurs. Call for times.

V: Gleaming the Cube: through Thurs. Call for

VII: Causins: through Thurs. Call for times. VII: Tap: through Thurs. Call for times. VIII: The Accidental Tourist: through Thurs. Call

Her Allbi: through Thurs. Call for times. IX: The Mighty Quinn: through Thurs. Call for

ingerous Liaisons: through Thurs. Call for

HAM, General Cinema I-VI (235-8020) Rte. 9, Shopper's World I: Beaches: through Thurs., 1:30, 4, 7:25, 9:50 II: Three Fuglitives: through Thurs., 1, 3:05, 5:10,

X: Twins: through Thurs. Call for times.
The Land Before Time: Sat.-Thurs. Call for

The Fly II: through Thurs., 12:30, 3, 5:10, 7:25,

5:25, 7:35, 9:45 IN: Beaches: through Thurs., 1:30, 4:15, 7, 9:35 IV: Working Girl: through Thurs., 1:15, 3:45, 7:10, 9:30; Sat., no 7:10 show Leen on Mis: preview Sat. 7:10 HINGHAM, Loring Hall Cinema (749-1400)

Twins: through Thurs., 7:15, 9:20 LEXINGTON, USA Cinemas I-II (862-3260)

NATICK, USA Cinemas I-VI (237-5840)

It: True Believer: through Thurs., 1:05, 3:20, 5:30, 7:45, 9:55; Fri.-Sun., 11:50

itt Mississippi Burning: through Thurs., 1:25, 4:30, 7:20, 9:45; Fri.-Sun., midnight IV: The Accidental Tourist: through Thurs., 1:20, 4:15, 7:05, 9:25; Fri.-Sun., 11:35

Working Girl: through Thurs., 1:40, 4:35, 7:25, 50; Fri.-Sun., 11:55

VI: Rain Man: through Thurs., 1:15, 4:05, 7, 9:35;

Fn. Sun., 11:55 NEEDHAM, Movies 3 (444-6132) 924 Great Plains Ave. I: The Naked Gun: From the Files of Police Squadit through Thurs., 7:30, 9:30; Sat.-Thurs. mats., 12:45, 2:40, 4:30

Fri.-Sun., 11:55

s: through Thurs., 1:15, 3:15,

3:45, 7, 9:20

ii: Three Fugitin 5:15, 7:30, 9:45

Rte. 128, exit 24

V: Working Girk to 4:30, 7, 9:15 Vi: Who's Harry Cru 2:10, 4:10, 7:15

Tap: through Thurs., 9:20 Vit: True Believer: through through Thurs., 4:20, 7:15,

9:20
Oliver and Company: through Thurs., 12:30, 2:20
REVERIE, Showcase Cinema (286-1660)
Rts. 1 and Squire Rd.
E: The Fly It: through Thurs. Call for times.
III: Three Fuglitives: through Thurs. Call for times.
III: The Mighty Quinn: through Thurs. Call for times. times. IV: Bill and Ted's Excellent Adventure: through

N: Beaches: through Thurs., 12:30, 2:50, 5:10, 7:30, 10:05; Fri.-Sun., 12:10 a.m. V: Tag: through Thurs., 12:45, 3, 5:10, 7:20, 9:40; Fri.-Sun., 11:40 VI Bits after the Figure 2. Thurs. Call for times. V: True Bellever: through Thurs. Call for times. VI: The 'Burbs: through Thurs. Call for times. VII: Gleaming the Cube: through Thurs. Call for through Thurs., 1, 4, 7:10, 10; Fri.-VI: Rain Marx through Thurs., 1, 4, 7:10, 10; Fri.-sun., 12:15 a.m. DANVERS, Liberty Tree Mail (599-3122) Ric. 128, exit 24. I: Three Fugitives: through Thurs., 5:20, 7:20, 9:20; Sat.-Thurs. mats., 1, 3:20 II: Twins: through Thurs., 5:15, 7:30, 9:40; Sat.-Thurs., mats., 12:50, 3 DEDNAMS, Processor, 10 (298-4955)

mes.
//ill: Working Girl: through Thurs. Call for ti VIII: Working Girk through Thurs. Call for times. Dr. Cousins: through Thurs. Call for times. X: Rain Man: through Thurs. Call for times. Xi: Beaches: through Thurs. Call for times. Otiver and Company: Sat.-Thurs. Call for times. XII: Tap: through Thurs. Call for times. Who's Harry Crumb?: through Thurs. Call for times.

Twins: through Thurs. Call for times. Land Before Time: Sat.-Thurs. Call

SALEM, USA Cinemas I-III (595-4700) SALEM, USA Chamas I-III (390-4700)
East India Mell
I: The Naked Gun: From the Files of Police
Squad: through Thurs., 5:30, 7:30, 9:30; SatThurs.: mats., 12:30, 3:30
It: The Mighty Quine: through Thurs., 5, 7, 9;
Sat-Thurs. mats., noon, 3
III; Bill and Ted's Excellent Adventure: through
Thurs. 6:15, 7:15, 9:15, 6:17, Inc. 18:15, 17.5, 9:15, 17.5

m: still and Ted's Excellent Adventure: through Thurs., 5:15, 7:15, 9:15; Set. Thurs. mets., 12:15. 3:15

SCITUATE, Entertainment Cinemas (545-0045) SCHULATE, Entertainment Cinemes (545-0045) Front St., Scituate Harbor I: The "Burbe: through Thurs., 7, 9:15; Sat-Thurs. mats., 2, 4 Ill: Three Puglitives: through Thurs., 7, 9; Sat-Thurs. mats., 2, 4 Ill: Working Girt: through Thurs., 7, 9:15; Sat-Thurs. mats., 2, 4:20

Thurs. mats., 2, 4:20
IV: Beaches: through Thurs., 7, 9:10
Obver and Company: Sat.-Thurs., 2, 4
SOMERVILLE, USA Cinemas I-XII (626-7000)
35 Middlesex Ave., Assembly Sq. Mail
I: True Believer: through Thurs., 12:50, 3, 5:10,
7:25, 9:35; Fri.-Sun., 11:45
III: The 'Burbs: through Thurs., 12:40; 2:50, 5,
7:15, 9:50; Fri.-Sun., 11:50
III: RIII and Targy's Expellant Advantages: through III: The Fly II: through Thurs., 1, 3:05, 5:10, 7:20, 9:25 IV: Cousins: through Thurs., 12:30, 2:45, 5, 7:25, V: Her Allbit through Thurs., 1, 3, 5:15, 7:40, 9:45 VI: Twins: through Thurs., 1:45, 4:15, 7:30, 9:45 HANOVER, General Cinema I-IV (337-5363) Hanover Mall, Rtes. 3 and 53

III: Bill and Ted's Excellent Adventure: through Thurs., 12:50, 3, 5:10, 7:30, 10; Fri.-Sun.

II: Three Fugitives: through Thurs., 1:05, 3:15, 5:25, 7:35, 9:45 W: Gleaming the Cuba: through Thurs., 12:40, 2:50, 5, 7:10, 9:45; Fri.-Sun., midnight 2:50, 5, 7:10, 9:45; Fri.-Sun., midnight V: The Mighty Quinn: through Thurs., 12:30, 2:40, 4:50, 7, 9:30; Fri.-Sun., 11:35 VI: The Fly II: through Thurs., 12:50, 3:10, 5:25, 7:50, 10:10; Fri.-Sun., 12:15 a.m. VII: Tap: through Thurs., 1:15 a.m. 10:15; Fri-Sun, 12:10 a.m. VIII: Tap: English 12:10 a.m.

10:15; Fri.-Sun., 12:10 a.m. VIII: Three Fugitives: through Thurs., 1, 3:15, 5:30, 8:10; Fri.-Sun., 12:15 a.m. DK: Cousine: through Thurs., 12:30, 2:40, 4:50, 7:05, 9:25; Fri.-Sun., 11:30 LExhibitions, does not be seen as the files of Police Squadi: through Thurs., 5:20, 7:20, 9:20; Satthurs. mats., 1:20, 3:20 Il: Terch Song Trilegy: through Thurs., 7:30, 9:45 Oliver and Company: through Thurs., 5; Satthurs. X: Beaches: through Thurs., 1:30, 4:30, 7:20, 10:10; Fri-Sun., 12:15 a.m. XI: Working Qirl: through Thurs., 12:30, 2:50, 5:10, 7:45, 10:05; Fri-Sun., 12:10 a.m. Ris. 9, opposite Shopper's World I: The Burbs: through Thurs., 1, 3:10, 5:20, 7:35, B-40; Fri.-Sun., 11:35

n: through Thurs., 1, 4, 7, 9:40; Fri.-Sun., 12:10 a.m. SOMERVILLE Theatre (625-1081)

SOMERVILLE Theatre (625-1081)
55 Davis Sq.
Married to the Mob: Sat., 3:30, 7:50
Eight Men Out: Sat., 5:30, 9:45
24-Hour Science Fiction Marathon: Sun., noon
(includes Allen Nation, The Hidden, Repo Man,
The Road Warrior, Flight to Mars, The Crawling
Eye, Blade Rumer, Cosmic Man, Fantastic
Planet, The Blob, carloons, and trailers)
Au Revoir les Enfants: Mon., Tues., 5:40, 9:45
Babette's Fesst: Mon., Tues., 7:45; Mon. mst.,
3:45

Local Here: Wed., Thurs., 5:30, 9:45 eeping: Wed., Thurs., 7:40 emational Tournee of Anim Fri., 6, 8, 10 HTON, Entertainment Cinema (344-4566) 807 Washington St. The Naked Gun: From the Files of Police

Sat-Thurs, 7:30, 2:30, 4:30 Ill: Who's Harry Chumb?: through Thurs., 7:15, 9; Sat-Thurs, rnats., 12:30, 2:20, 4:85 Ill: Dirty Rotten Scoundrels: through Thurs., 7:05, 9:15 Squadi: through Thurs., 7, 9.
Oliver and Company: Sat. Thurs., 2, 4
MEYMOUTH, Cameo Theater (335-2777)
Columbia Sq., South Weymouth
t: Dangerous Liaisons: through Thurs., 7, 9:20;
Sat., Sun, mats., 4
II: "Burbs: through Thurs." II: 'Burbs: through Thurs., 7:15, 9:20; Sat., Sun. mats., 2:30, 4:30

mats., 2:30, 4:30
The Land Before Time: Sat., Sun., 1
WEYMOUTH, Cinemas I-IV (337-5840)
Rite. 3A, Harbor Light Mail
E Three Fuglities: through Thurs., 7:15, 9:15;
Sat.-Thurs. mats., 1:15, 3:15, 5:15
Il: Bill and Ted's Excellent Adventure: through
Thurs., 7:15, 9:15; Sat.-Thurs. mats., 1:15, 3:15,

es: through Thurs., 7, 9:20; Sat.-Thurs., mats., 2, 4:30 Oliver and Company: Sat.-Thurs., 12:30 IV: Rain Man: through Thurs., 7, 9:30; Sat.-Land Before Time: Sat.-Thurs., 12:30, 2 WOBURN, Showcase (933-5138) Main St., Middlesex Canal Park

I: Working Girt: through Thurs. Call for times. II: The 'Burbs: through Thurs. Call for times. III: True Bellever: through Thurs. Call for times. IV: Dangerous Liaisons: through Thurs. Call for

VI; Rain Man: through Thurs. Call for times. VII: Bill and Ted's Excellent Adventure: thro Thurs. Call for tir Thurs. Call for times.
Tap: through Thurs. Call for times.
VIII: Twins: through Thurs. Call for tim

the Cube: through Thurs. Call for

#### **FILM SPECIALS**

BOSTON FILM/VIDEO FOUNDATION

(536-1540), 1126 Boylston St., Boston, presents the series "Scissors and Censors: Cirioma and Social Conscience in Eastern Europe." Sat. at 7:30 p.m.: Dusan Makavajen's W.R.: Mysteries of the Organism, with talk by Harvard Film Archive curator Vlade Petric. Admission \$5. BOSTON PUBLIC LIBRARY (536-5400, x316), Copley Sq., Boston. Thurs. at 2 p.m.: The Flapper Story, documentary about the "Roaring '20s." Fres.

20s." Free.
BOSTON UNIVERSITY (375-8890) presents free taraet films with English subtities at 7:30 p.m. in rm. 313, College of Liberal Arts, 725 Comm. Ave., Boston. Mon.: Pressure.
BRIGHTON BRANCH LIBRARY (782-6032), 40

BHIGHTON BRANCH LIBRARY (762-0352), 40 Academy Hill Rd., Brighton. Thurs. at 6:30 p.m.: Mr. Deeds Goes to Town. Free.
CAMBRIDGE CENTER FOR ADULT EDUCATION (547-6789), 56 Brattle St., Cambridge, presents the sories "Vive la Revolution!" at 7 and 9 p.m. Frl.: Henry Koster's Désirée. Frl. the 24th: Bud Yorkin's Start the Revolution Wilhout Me. Admission St 50.

Me. Admission \$3.50. CAPE MUSEUM OF FINE ARTS (508-385-5089). 800 Main St., Dennis. Sat. and Mon.-Wed. at 7:30 p.m.: God's Country. Admission \$4, \$5 on

CENTRAL SQUARE BRANCH LIBRARY (498-9081), 45 Pearl St., Cambridge. Tues. at 6:45 p.m.: "Ain't Scared of Your Jails: 1960-61" and "No Easy Walk: 1962-66," from Eyes on the

Prize, Free.
CONNOLLY BRANCH LIBRARY (522-1960), 433

CONNOLLY BRANCH LIBRARY (522-1960), 433
Centre St., Jannaica Plain. Set. at 2 p.m.: He
Makes Me Feel Like Dancing. Free.
DUDLEY BRANCH LIBRARY (442-6166), 65
Warren St., Roxbury, presents free films at 3:30
p.m. Set.: Girl in Room 20. Tues.: Cabin in the
Sty. Wedt.: "The Awakening," from Eyes on the
Prize. Thurs: "Fighting Back," from Eyes on the
Prize. Pri. the 24th: "Ain't Scared of Your Jalls,"
from Eyes on the Prize.
FRENCH LIBRARY (286-4351), 53 Martborough
St., Boston, presents films at 8 p.m., in French
with subtitles. Fri.-Sem: Tat's Air. Huld's
Holidays. Feb. 24-98: Molinaro's La cage aux
folles. Admission \$5.

with subtitles. Fri.-Sem.: Tati's Air. Hulot's Holidays. Feb. 24-26: Molinaro's La cage aux folies Admission \$5.

MARYARD-EPWORTH UNITED METHODIST CHURCH (354-0837), 1555 Mass. Ave., Cambridge. Thure at 8 p.m.: Jacques Tourneur's Berlin Express. Donation \$3.

MARYARD FILM ARCHIVE (496-4700), 24 Cuincy St., Cambridge. Fri. at 7:30 p.m.: "Honor and Obey." "Hell of Mirrors," and "The Cup and the Lip," with discussion by avant-garde filmmeker Warren Sonbert. Sat. at 7 and 9 p.m. in rm. 8-04: avant-garde films, including Stan Brakhage's "L.: Dreaming" and "Marilyn's Window," James Herbert's "Cartico," Laurie Dunphy's "Lived in Quotiss," and Chick Strand's "Fake Fruit"; at 7:30 p.m.: Abel Gance's Napoleon (1927). Sun at 4 p.m.: Napoleon. Tues. at 5:30 and 8 p.m.: Nagisa Oshima's In the Realm of the Senses, Wed. at 5:20 and 8:15 p.m.: Grigori Kozintzev's Hamiet (1964). Fri. the 24th at 7 p.m.: Suzan Pit's "Eso-S;" Julie Zammarchi's animated "The Balibearers," and Janet Mendelsohn and Claire Marino's "Figure in a Landscape: A Conversation with J. B. Jackson'; at 9 p.m.:mixed-media installation by Robert Fulton, including "Reality's Visible" and "Wilderness: A Country in the Mind." Admission \$3, \$2 for children and seniors, \$5 for double features.

NSTITUTE OF CONTEMPORARY ART (286-5152), 955 Boylston St., Boston. "American Documentary Video: Subject to Change" series

(266-5152), 955 Boylston St., Boeton. "American Documentary Video: Subject to Change" series runs Feb. 22-Mar. 5. Frl. at 7:30 p.m.: Werner cocurrencey views subject to Change series runs Feb. 22-Mar. 5. Frl. at 7:30 p.m.: Werner Schroeter's Willow Springs. Set. at 7:30 p.m.: Schroeter's Scattered Picturies. Wed. at 8 p.m.: the Global Village Workshop's "Lifestyles: Experiments in Feedback," Optic Nerve's "Fifty Wonderful Years," and Cara DeVito's "Always Love Your Man." Thurs. at 8 p.m.: Alan and Susan Raymond's The Police Tapes and Ant Farm's "Media Burn." Frl. the 24th at 6 p.m.: Top Value Television's Lord of the Universe and Downtown Community Television Center's Cuba: The People; at 8 p.m.: Paper Tiger Television's "Herb Schiller Reads the New York Times," the "Disarmament Video Survey," and Jean Carlomusto and Marie Maggent's "Doctors, Liars, and Women: AIDS Activists Say No to Cosmo": followed by a discussion with curator Dierdre Boyle. Admission \$4.50, \$3.50 for students and seniors.

curator Dierdre Boyle. Admission \$4.50, \$3.50 for students and seniors.

JOHN F. KENNEDY LIBRARY (929-4500), Columbia Pt., Dorchester, presents films during Black History Month at 3 p.m. Frit. Sweet Love, Bitter. Sat.: "Civil Rights Movement: The North."

Sisn.: "Civil Rights Movement: The South."

Mon.: "The World of Julian Bond." Tues.: "Crisis: Behlind a Presidential Commitment."

Wedt, CBS News special on the 1983 "March on Washington." Thurs.: "Two Families: African and American." Fri. the 24th: Say: Amer. Somebady, Admission \$3.50, \$2 for seniors, free for children.

MASS. COLLEGE OF ART FILM SOCIETY (232-1555) presents films at 364 Brookline Ave., rm. 309, Boston. Wed at 7:30 p.m.: John Akomfrah's "Handsworth Songs." Dziga Vertov's "Emthusiasm," and Michael Snow's "New York Eye and Ear Control." Donation \$2. MIT-SCHOOL. OF ARCHITECTURE AND FLANMING (253-4401), presents free films in the DUSP Commons Room, 77 Mass. Ave., Cambridge, Tuee at 5:15 p.m.: "Mississippi Freedom Summer," from Eyee on the Prize.

Summer," from Eyes on the Prize.

MEDFORD PUBLIC LIBRARY (395-7950), 111

High St., Medford. Thurs. at 7 p.m.: The Afri

Huntington Ave., Boston, presents films in the Remis Auditorium. Frl. the 17th and 24th at 5:30 and 7:30 p.m.: Hans Alfredson's *The Simple*-Mind I sale p.m.: Hans Alfredson's The Simple-Minded Murderer, Thurs. at 5:30 and 7:30 p.m.: Montxo Armendaria's Tasio, in Spanish with subtitles. Admission \$4, \$3.50 for students and seniors.

NewTON FREE LIBRARY (552-7145), 414 Centre St., Newton, presents free films at 7 p.m. Wed.: the documentaries "Silver Feet" and "Man Who Dances: Edward Ville

SOUTH BOSTON BRANCH LIBRARY (268-0180), 646 East Broadway, South Boston. Tues. at 2 p.m.: "Nova: The Asteroid and the Dinosaur." Thurs at 6 p.m.: Roses in December: The Story of Jean Donovan. Free. . WELLESLEY FREE LIBRARY (235-1610), 530

Washington St., Wellesley. Thurs. at 2 and 7:30 p.m.: The Winslow Boy. Free. WEST END BRANCH LIBRARY (523-3957), 151

# FILM STRIPS

compiled by Charles Taylor



MOVIE OF THE WEEK: Gene With the Wind (1839). The Brattle Theatre celebrates the 50th anniversary of this grand Civil War romance with a week's run of the new, color-restored print. Vivien Leigh, whose casting initially outraged those who couldn't see an English actress playing a Southern belle, is the capricious and resourceful Scarlett O'Hara, and Clark Gable the dashing, roguish Rhett Butler. The huge cast includes Olivia De Havilland, Leslie Howard, Thomas Mitchell, Hatti McDaniel (whose portrayal of Mammie made her the first black ever to win an Academy Award), and Butterfly McQueen. The credited director, Victor Fieming, was actually just one of many who worked on the film, including the one he replaced, George Cukor. The film's real auteur was producer David O. Selznick. Playing Saturday through Thursday, February 25 through March 2, at the Brattle.



\*\*WTHE ACCIDENTAL TOURIST (1988). Mild fun, though it's a mystery why this pleasant, forgettable snack cake of a movie has been winning awards. William Hurr plays Macon Leary, the comically glum hero of Anne Tyler's 1985 novel. Macon, who might be the patron saint of couch potatoes, is a walking ococon, a man who's devoted his life to the most minuscule creature comforts. When his wife (Kathleen Turmer) asks for a divorce, it wrenches him out of his orderly non-existence, allowing him to fall for a fellow eccentric — a goofily matter-of-fact dog trainer (Geena Davis). This is really a conventional romantic comedy, but it's full of "literary" curlicues, and Lawrence Kasdan has directed it in a plastic, cheeky style: the film's chief virtue is that it doesn't shy away from the novel's filmsliness. Hurt, who seems to be getting more zombified with every movie, springs impressive technical tricks, but he has to subpress the mental agility that makes him a magnetic performer. Davis delivers her lines with a disaffected illt that's pretty inscrutable, but she brings the film some snap; it needs the mischlevous, postpunk, shine in her eyes. Nickelodeon, Harvard Scauser. Meet Mauton, suburba.

(1988), Julien (Gaspard Manesse), the 11year-old protagonist of Louis Malle's autobiographical film, is encased in the armor of
privilege and intellectual superiority. But he
also has a voracious curiosity. And it's this
curiosity that's engaged and frustrated
during the time he spends at a Catholic
boarding school in 1944, the last year of the
Occupation, and the year he befriends Jean
(Raphall Fejtb), the Jewish boy the priests
are hiding from the Germans. Jean is the
only student in Julien's intellectual league,
and Julien is intrigued and unsettled by him.
They become friends by putting themselves
in each other's shoes, and Julien comes to
appreciate the terror of discovery that Jean
feels all the time. What makes the movie
much more than just another story of Jewish
children hidden from the Nazis is that the
moral ground Julien thinks he's secure on
begins to shift. In the end, he learns the
great humanist lesson about the plurality of
motives. Manesse and Fejib are both
superb. 25 Somerville Theatre.

東京本L\*AVVENTURA (1969). It begins conventionally enough, with a bored young woman named Claudia joining her friend Anna and Anna's boyfriend, Sandro, on a boat trip around Sicily. But then Anna disappears. You wait for her to turn up; when she doesn't, you realize the film isn't about finding her, it's about how Claudia and Sandro are changed by the act of

having to look for her — and about the limitations they find in each other. Michelangelo Antonioni's breakthrough remains a masterplece of lyrical despair. With Monica 'Vitti, Gabriele Ferzetti, and Lea Massari. © Brattle.

B

\*/eBABETTE'S FEAST (1987). Derived from an isak Dinesen story, this quaint, rather prissy film may be the ultimate yuppie art-house movie — it's about food as artistic expression, as emotional liberation, as salvation. Two devout spinster sisters (Birgitte Federspiel and Bodil Kjer) live a life of pious quietude. Then their maid (Stéphane Audran), a French political refugee, insists after years of service on treating her employers and their Lutheran circle to a grand-style French banquet. The irony (and it's a leaden one) is that the guests, considering sensual delight ungodly, vow not to enjoy the meal but do so in spite of thernselves; loosened up, they begin behaving in a truly Christian fashion for the first time. (That's the second irony.) The film deprives you of any sensual pleasure: the rhythm-is punishingly slow, the photography stolidly picturesque, and the acting either inexpressive or broad in a folksy, operetta style. It's a wanty genteel picture. Directed by Gabriel Axel. Somerwille Theatre.

wher rheatire.

\*\*BEACHES\*\* (1988). Hands down, the worst film of 1988. The story of an inexplicable 30-year friendship between a demonstrative, meant-to-be-lovable zaftig singer actress (Bette Midler) and an uptight, rich WASP (Barbara Hershey), the movie piles idiocy on top of idiocy, and Midler's performance is of the sort of bathetic, camera-hogging awfulness that can make you hostile to a performer. She's set up in a replay of moments from Barbra Streisand movies, and the recycling is a horror; even Midler's singing is downbeat and enervated. Hershey manages to escape being memorably bad by keeping a lower profile than Midler, which isn't hard to do. Script by Mary Agnes Donoghue; directed by Garry Marshall. Copley Place, Chestnut Hill, suburbs.

Personant Express (1946). A Jacques Tourneur melodrama starring Merie Oberon and Robert Ryan. Harvard-Epworth Church. 
\*\signal Signal (1965). Clint Eastwood's film about bebop's greatest genius, the alto saxophonist Charlie Parker, is hardly a conventional Hollywood bio-pic. Still, any-one who wanders in without already knowing Parker's life story won't come away with much idea of his achievement, or of why it shocked and inspired so many people. The film is unrelievedly dark in both tone and look, and it's been rendered in a series of flashbacks that have you struggling to place the events in some sort of order. (There's almost no way to gauge the impact of bop's racing, intellectualized harmonic concepts.) As Parker's wife, Diane Venora lets you feel how her love for Charlie has to co-exist with her fears of his self-destruction. But though Forest Whitaker has felt his way into the title role, Eastwood's conception doesn't allow him to give much of a performance, is the dreariness and defeat of Bird all Eastwood has taken from jazz? The overreaching are of Parker's triumph — his music — is buried under the film's dimly authentic gloom. Charles.



\*\*\*LA CAGE AUX FOLLES (1978). Edouard Molinaro's popular comedy is essentially a conventional drawing-room farce performed in "gay face." What makes it a treat is the interplay of its stars. Ugo Tognazzi is charming as the proprietor of a MOLTAUMUCA GRADIV MILLA MOTEOR

Saint-Tropez nightclub specializing in female impersonation. And as Albin, the club's irrepressible drag-queen headliner (who is also Tognazzi's long-time lover), Michel Serrault instills his role with such empathy and exuberance that he's irresistible. 

French Library.

D

★★½DANGEROUS LIAISONS (1988).
Published in 1782. Choderlos de Laclos's Les liaisons dangereuses is a wickedly funny novel that recounts the sexual machinations of two master manipulators: the Vicomte de Valmont and the Marquise de Merteuil—one-time lovers who now exchange eager confidences about their conquests. The surprise of the movie version, adepted by Christopher Hampton from his stage production and directed by Stephen Frears, is how light-handed and economical an entertainment if is, and how closely the British filimmakers and their nearly all-American cast have approached the spirit of a rowdy 18th-century Frenchman. John Malkovich's Valmont has a fey, powdered look, but behind the enervated tone of his line readings, his little snake eyes dart mischievously as he sets up his prey. Valmont seeks to topple Madame de Tourvel (Michelle Pfeiffer) from the heights of her religious and marital devotion, only to astound himself by feeling pity for her, and then love. Pfeiffer gives a touching demonstration of wounded purity. Close, on the other hand, is the only member of the cast not quite up to the material, though she's more restrained (and sexier) than usual. With Uma Thurman and Keanu Reeves. Paris, Janus, Chestnut Hill, suburbs.

DARK HABITS (1984). This early Pedro Almodóvar cornedy stars Carmen Maura as one of a group of nuns who stage phony miracles to support their heroin addiction. Mickelodeon.

### ## THE DEAD (1987). John Huston's final film is a fluid and beautiful adaptation of the great short story that concludes James Joyce's Dubliners. For most of the movie, the camera swirls through the town house where the Morkan sisters have thrown a dance and dinner party just after Christmas. We don't really get the inner churnings of the main character, Gabriel (Donal McCann), a college teacher who wanders through the party mysteriously obsessed. Yet Huston finds his own truth here: the pleasure of the movie is in the purity of the performances, and in the tender way the director indulges the characters in all their foolishness. When the concluding epiphany arrives, it's transporting. Anjelica Huston delivers her speech about a long-dead loverwith rapturous sorrow, and Huston had the wisdom to realize that Joyce's words trump everything in his movie. In the end, The Dead is about the hero's acknowledging not just "death" but the death of his own dream of love. ☑ Brattle.

E

L'ECLISSE (1982). The last film in Michelangelo Antonioni's '60s trilogy stars Continued on page 40

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Superb
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Good
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Middling
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Bearable
•
A turkey

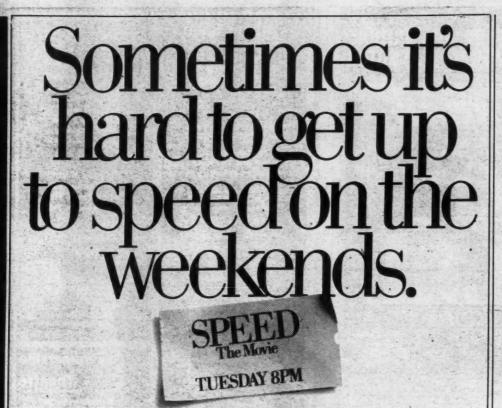
The absence of a rating means the film has not been viewed as we go to press. In such cases, no judgment is intended.

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ideo viewing.



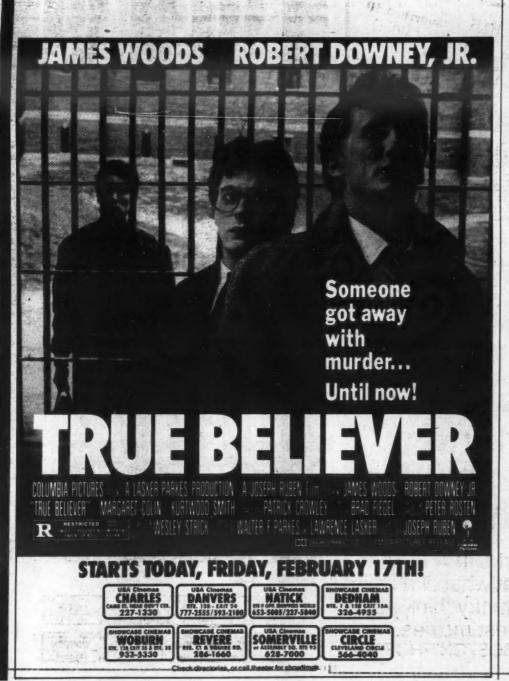




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Continued from page 39
Monica Vittias as young Roman woman who
takes a new lover (Alain Delon). Brattle.

\*\*\*\formal \text{MEIN OUT (1988)}. John
Sayles's film has an irresistible subject: the
fixing of the 1919 World Series by members
of the Chicago White Sox and gangster
Arnold Rothstein. The story rests on the
tension between the ballplayers' motives
and their drive to play the game as well as
they can. The movie is entertaining, but not
because of what Sayles has done with the
material. His lack of technique is painfully
apparent: in terms of style, the film is material. His lack of technique is painfully apparent: in terms of style, the film is nothing but photography. And Sayles has turned out to be a deflated, clumsy screenwriter who doesn't know how to find a dramatic focus or shape scenes for actors. Still, several of the performers really crackle, especially D.B. Sweeney as "Shoeless" Joe Jackson, Clifton James as the Sox's owner, and John Cusack, who's stuck with the sap role but triumphs anyway, in one witty scene, Sayles, playing Ring Lardner, shows considerable smarts. But after half a dozen pictures as a director, he's still a busher. Somerville Theatre.

THE FLY II (1989). She's having a baby and, ocooh, is he gross! Eric Stoltz stars as Jeff Goldblum's offspring in this sequel to the David Cronenberg horror hit. Cinema 57. Circle, suburbs.

#### H

HAMLET (1964). Russian director Grigori Kozintev's version of the Shakespeare tragedy. The text used is a translation by Boris Pasternak. Harvard Film. Archive. HER ALIBI (1989). Tom Selleck stars as a

MER ALIBI (1989). Tom Selleck stars as a mystery writer who invents an alibi for a beautiful woman (Paulina Portskova) accused of murder. Directed by Bruce Beresford. Copley Place, suburbs.
★★MOTEL TERMINUS: THE LIFE AND TIMES OF KLAUS BARBIE (1988). In form, Marcel Ophuls's documentary epic might be the biography of a ghost. It's a four-and-a-half-hour portealt of a man who, for nearly the entire film, we review see — Klaus Barbie, the now-infamous Gestapo chief who headed up the daily rounds of torture and murder in Lyons. Ophuls takes his camera into the homes of witnesses, victims, Nazi collaborators, and the American CIC agents who employed Barbie American CIC agents who employed Barbie as an anti-communist spy (and then helped him escape to South America, where he thrived for two decades), and what emerges is a key aspect of the banality of evil: namely, the banality of people's reactions to it. This is Ophuls's third documentary on the Nazi period, and there's a sense in which the Nazi period, and there's a sense in which he's grown almost smug in his knowledge of the subject. The picture is far longer than it needs to be, and Ophulician be sarcastically self-righteous when confronting those eager to forget the Nazi period. (Armed with camera and history, he's like the Mike Wallace of the New York Review of Books.) Still, this huge, ungainly hunk of history holds you; the moral complexity of Ophulis's method lies in his refusal to do the digesting for us. Coolidoe Comer.

for us. Coolidge Corner.

\*\*\*HOUSEKEEPING (1987). Adaptin Marilynne Robinson's off-kilter coming-of age novel, director Bill Forsyth has made a beautiful yet unsatisfying film, perhaps the best anyone could have made from a novel so conceptually dreadful. It's about a spry. indigent woman who raises the daughters of her sister (who's calmly committed suicide). The early scenes with the free-spirited Aunt Sylvie (Christine Lehti) have a displaced, delayed humor, and Forsyth's eye for offbeat casting is as acôte as ever. Yet Lahti deesn't get the chance to give a Yet Lahti doesn't get the chance to give a good performance; nobody could play this drab, flighty character and make you care about what happened to her. With Sara Walker and Andrea Burchill. & Somerville

\*IN THE REALM OF THE SENSES (1976). Nagisa Oshima's "heavy," hard-core study of an obsessive sexual rela-tionship is a thoroughgoing bore. Tatsuya Fuji and Elko Matsuda, as the innkeeper and ex-prostitute who retreat into self-destruc-tive sex, are both fine actors, but they're stifled by Oshima's overdeliberate set-ups. Harvard Film Archive. Harvard Film Archive.

\*\*\*THE LEOPARD (1963). Burt Lan-caster has his grandest role as Prince Fabrizio di Salina, the bold, magnificent patriarch who faces down the Garibaidi revolution of the 1860s. Luchino Visconti's epic about the decline of the Sicilian cracy is one of the two or three most successful cinematic attempts to interpret spectacular historical events through a single person's consciousness. Drawing from Giuseppe Tomasi di Lampedusa's novel, Visconti and Lancaster put us right inside the prince's mind: they create a character who's not merely a sympathetic representative of his class but the aristocracy's apotheoels. With Alain Delon and Claudia Cardinele. Brattle.

comedy begins to seduce you with its helter-skelter rhythms, its throwaway sight gags, its serenely tolerant view of the world. The film has a unique, dreamilite hyricism. Burt Lancaster is Riegert's millionaire-eccentric boss, and Denis Lawson is the

inscrutable town spokesman. The exquisionematography is by Chris Menges. Somerville Theatre.

\*\*\* MARRIED TO THE MOB (1988). in this high-spirited comedy, Jonathan Demme presents the Mob as a delicious extension of Middle America — a vulgar, backyard-barbecue world swimmring in kitsch. The heroine is Angele De Merco (Michelle Pfeliffer), a Long Island Mafla widow who can't seem to free herself of the local underworld "family," even after she sells her possessions and moves herself and her kid into a crummy Lower East Side walk-up. Matthew Modine is the young fed who puts her under surveillance and ends up saving her. As always, Demme redeems what it is to be a rebel; he understands that we all-make small choices either to conform or to be ourselves — and that, to an extent, our souls live and die by those choices. The movie isn't as rich as Demme's splendidly dangerous screwball comedy Something Wild, yet it's enchanting and very funny. Pfeiffer has an appealing delicacy and punchases though the picture is stolen by this high-spirited comedy, Jonathan emme presents the Mob as a delicious Wild, yet it's enchanting and very funny. Pfeiffer has an appealing delicacy and toughness, though the picture is stolen by the coarser, more emotional mob characters — Dean Stockwell as the cuddly crime boss Tony "The Tiger" Russo and Mercedes Ruehl as his fearlessly possessive wife. It is stolen by the stolen that the story Hollywood has come up with Director Alan Parker and screenwriter Chris Gerolmo have taken the story of murdered

Gerolmo have taken the story of murdered civil-rights workers Michael Schwerner, Andrew Goodman, and James Chaney — and of the FBI investigation that followed — and of the PB investigation that roticeed — and used it as the pretext for a work-the-audience-over melodrama. The FBI search is headed by Alan Ward (Williem Dafoe), a butfoned-down Kennedy-era public servant who believes in going by the book. His partner, Anderson (Gene Hackman), is a Mississippi native and veteran Bureau agent who has an ease and an understanding of Mississippi native and veteran Bureau agent who has an ease and an understanding of the locals that the stiff Ward doesn't. Since Hackman gives one of his richest (and warmest) performances here, it's easy to accept his bending of the rules; then you're primed to cheer him on when he starts disregarding the rules altogether. The white Southerners here are all sweaty, hardfaced, pot-bellied morons, and the blacks are portrayed as ready-made victims; meek and passive. This is the first major studio film about the civil-rights strugole, yet it film about the civil-rights struggle, yet it endorses the very violence the movement renounced. Its disregard of the facts trivializes everyone who experienced the civil-rights struggle. Copley Place, Harvard Square, Aliston, suburbs.

\*\*\*MR. HULOT'S HOLIDAY (1953).

The first of Jacques Tatt's Mr. Hulot films sets the bumbling, middle-aged hero down at a summer beach resort, where he runs into problems with (among other things) a shack full of fireworks. Not as inventive as some of Hulot's later, urban exploits, this mild satire of bourgeois vacationers retains mild satire of bourgeois vacationers retains a fetching air of nostalgia. 

French Library.

\*\*\*\*THE NAKED GUN: FROM THE FILES OF POLICE SQUADI (1988). The team of Jerry Zucker, Jim Abrahams, and David Zucker (Airplane!) have taken their hit-and-run conceptual humor to a new, refined pitch, and the result is as brilliantly funny as anything since the early Woody Allen. Taking off from their short-lived TV series Police Squad!, ZAZ satirize the second-rate cop shows of the mid 160s. second-rate cop shows of the mid '60s, which were themselves derived from the films of the '40s and '50s; at heart, this is a films of the '40s and '50s; at heart, this is a comedy about the way we watch movies. 'ZAZ skewer everything from sportscesting to rock videos, from condoms to the Queen of England. As always, the most delicious thing about their style is the masterful way they exaggerate clichés. What we're laughing at is the gliddy discovery of all the stuff we accept without thinking — the popculture debris we've consumed like human vacuum cleaners. In form and spirit, The Naked Gun is a non-stop orgy of the sophomoric impulse. It's a celebration of sophomoric impulse. It's a celebration of the divine American right to make fun of. With Leslie Nielsen, who plays the doofus o to poker-faced perfection, and Priscille

Presley and Ricardo Montalban. Beacon Hill, suburbs. \*\*\*\*NAPOLEON (1927).

Gance's legendary silent epic about the life of Napoleon. Clocking in at more than four hours, the movie has its longueurs, but it's also one of the most exhilarating follies ever produced, a métange of high spectacle and low melodrama capped by an astonishing "Polyvision" finale. Harvard Film Archive.

\*\*\*
OVER THE CUCKOO'S MEST (1975). Jack Nicholson gives a classic performence as R.P. McMurphy, the fun-loving free spirit who engages in psychological warfare with the sacistic nurse (Louise Fletcher, who is countly created) of performent mental. equally superb) of a retrograde mental ward: Milos Forman's adeptation of the Ken Kesey novel retains a residue of counter-culture self-righteousness, but it's funny and powerful all the same. @ Brattle.



\*\*PARIS, TEXAS (1984). Wim Wenders's down-home soap opera doesn't quite work, yet it's driven by a peculiar, deadpan passion. Travis (Harry Dean Stanton) is a laconic drifter who has suffered a nasty break-up with his wife the travel and has now reappeared after a mysterious absence. He is reunited with his young son (Hunter Carson), and the two set off for Houston to cement the family bonds once again. The last 45 minutes are a rambling disaster, since the big, revelatory monologues Sem Sheperd has provided are stock domestic-guilt-and-tragedy numbers. What's impressive is how long Wenders keeps you engroseed in Travis's low-octane odyssey. With Dean Stockwell and Aurore Clément. Photographed by the brilliant Robby Muller. It Brattle.

Photographed by the brilliant Robby Muller.

Brattle.

A th PELLE THE CONQUEROR (1999).

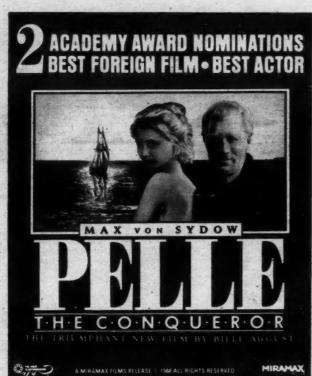
This big, rustic 19th-century drama is full of broad-backed peasants and majestic vistas, yet its central theme is cruelty. It's about what high-school English teachers like to call "man's inhumanity to man."

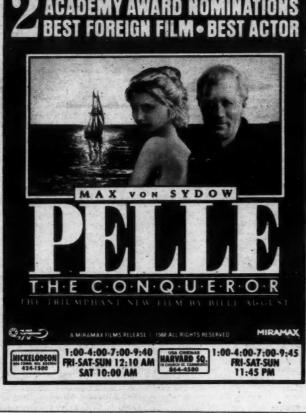
Young Pelle (Pelle Hvenegaard) and his father (Max von Sydow), a grizzled widower in his mid 50s, have emigrated from Sweden to Denmark, where they're hired to work on a large rural estate. The Swedes are exploited at subsistence wages. hired to work on a large rural estate. The Swedes are exploited at subsistence wages (and sadistically abused), yet their liveli-hood depends on keeping mum. The movie is about the chance the boy has, with his wits and his quiet, observer's strength, to escape this harsh world and "conquer" his own life. Pelle is full of small, moving moments, yet it's also muffled and predict-able. As a hero, Pelle is too much the wide-eyed child as empty vessel. Max von Sydow, on the other hand, revels in the chance to create a genuinely cloddish chance to create a genuinely cloddish character — a simpleton — and he gives a touching, ingenuous performance. Directed by Bille August. Nickelodeon, Harvard

\*\*\* SALAAM BOMBAYI (1988). This the corrosive poetry of poverty and brutality; there are images here that burrow their

Surprisingly, George Roy Hill's adaptation of the popular Kurt Vonnegut novel about a World War II veteran who becomes "un 

of shi , conside subheleym a total believe









Is it a gem? Is it a turkey? s it somewhere in between?

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I T A L I A N F I L M
FESTIVAL/ANTONIONI
Fri., Feb. 17
L'AVENTURA
(Monica Visti) 2:30, 3-20
L'ECLISSE
(Vitti, Alain Delon) 5:05, 10:00

LNOVELSE Sat. Feb. 18 THE DEAD (dir. John Husten) 4:40, 7:45 WISE BLOOD (dir. Husten) 2:00, 5:40, 9:25

Sun., Feb. 19
ONE FLEW OVER THE
CUCKOO'S NEST
(Jack Nicholson) 3:00, 7:35
4:90, 7:20
SLAUGHTERHOUSE FIVE (Vonnegut) 1:00, 5:30, 10:00

GANGSTER COMEDIES Mon., Feb. 20
PRIZZI'S HONOR
(Jack Nicholson) 3:10, 7:55
SOME LIKE 1T HOT
(Marilyn Menree) 1:00, 5:35, 10:10

CUBAN ANIMATION Tues., Feb. 21



VAMPIRES IN HAVANA 4:15, 6:90, 7:45, 9:30

Wed, Feb. 22
Words Worth Readings Pressure
SALMAN RUSDING
THE SATANTIC VERSES
Live reading! at \$30

TRANGER LANDS Wed., Feb. 22 PARIS, TEXAS (dir. Wim Wenders) 8:00

I T A L I A F E S T I V A F I N A L E Thurs, Feb. 23 THE LEOPARD Visconti w/Burt Lancas 4:15, 8:00

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COMING SOON THE FILMS OF JOSEPHINE BAKER

40 BRATTLE ST. HARVARD SQ CAMB . 876-6837 unlucky musicians (Torry Curtis and Jack Lemmon) who witness the St. Valeritine's Day Massacre and have to disguise themselves as women to escape with an all-girl band. Some sort of alchemy seems to take place with Lemmon and Curtis; they really do seem to surrender to their "fernale" sides Marily'in Monroe wriggies and tesees as the band's warm-hearted singer, Sugar Kane, and the rest of the cast (which includes George Raft, Pat O'Brien, Joe E. Ross, and Nehemiah Persoff) is perfection. Ross, and Nehemiah Persoff) is perfection. "Well, nobody's perfect." ☑ Brattle.

TAR WATALK RADIO (1993), For most of this adaptation of Eric Bogosian's 1987 play, we're in ide the dark, carpet-and-glass Dallas, radio station where Barry Chemplain (Bogosian), the station's in-tamous night-time talk host, holds court like a demonic pled piper, leading his listeners through a swamp of creative invective. The film is set during a single weekend in which Barry, inflated with ego, files too high and confronts the limits of his fame; the vitriol he's been pouring out is about to catch up with him. At first, the premise seems too obvious — a chance for Bogosian to indulge-his taste for negative excess. Yet the film does more than just revel in what an asshole Barry is. It unpeels his insensitivity, revealing the leyers in it. — the specificity behind it. Oliver Stone has done a brilliant job of transforming Bogosian's stage material into a feverish cinematic entertainment. Talk Radio is so dark it's like a sunblot (it's about an America where idealign has become a dirty were?), wat it his a remarker. filts about an America where idealism has become a dirty word), yet it has a genuine, all-out edge, and there's unexpected resonance in the perception that Barry's job amounts to a kind of spiritual suicide.

Copley Place, suburbs.

\*\*TAP (1989). Gregory Hines plays an ex-con and former tap dancer who must choose between returning to a life of crime and the dancing he's sure will prove a professional dead end. The film might have given Hines a badly needed chance to showcase his taient. Unfortunately, it's just a compendium of not-so-memorable Warner Bros. melodrams, Rocky style uplitt, and the sort of musicals that were cliche'd when they starred second-rate stars like Alan Jones. The movie does have some genuine links to the tap-dance tradition. genuine links to the tap-dance tradition with such tap greats as Sandman Sims and Harold Nicholas on hand. But the hopeless 

comic story of two poet-modern guys on the make in the LA video business is a great lucked-up little movie. The two are played with just enough tongue-in-cheek infucked-up little move. The two are paryed with just enough tongue-in-cheek in-nocence by John Cusack (as the apprentice video artist) and Tim Robbins (as his apprentice steazoid manager/producer). On their way to fame, they get caught up in a subversive, sexuelly infused presidential-campaign, almost short-circuit an internationally telecast Mehado concert; and get involved with two post-modern girls (Mary Crosty and Katy Boyer). The movie is dotted with nifty rock-video spoofs populated by such people as Stiv Bators, Jello Biafra, Coati Mundi, and Mike Nesmith. Bill Fishman directed. Nickel-

\*\*THREE FUGITIVES (1500). In this shameless cornedy-drams, Nick Noite plays a bank robber who, moments out of prison, becomes the unwitting accomplice of an inept thief (Martin Short). Of course, Short inept thief (Mertin Short). Of course, Short turns out to be a desperate man who needs money for his autistic daughter (Sarah Rowland Doroff); of course, the kid takes an immediate shine to tough old Notic; of course, the two men start out hatting each other and become best buddies. The movie is a blatant attempt by Touchstone Pictures to repeat the success of Three Men and a Baby, their previous buddy-buddy-baby film based on a ritt French comedy. In this case, the original director, Francis Veber, was brought over to remake the movie in his mechanical slapetick style — if you can call playing moldy gags at oppressively high volume a style. Short has a few, mostly visual funny moments, but Notte (who visual funny moments, but Nolte (who makes the mistake of actually trying to give a performance) hasn't had a role this bad since. The Deep. Copley Place, Circle,

suburba.

\*\*TORCH SONG TRILOGY (1988). In this adaptation of his celebrated stage play, Harvey Fierstein appears before us a cuddly ball of guilt, a Jewish mama's boy pining for love—the mushy, old-fashioned kind. In the late 1970s, when other gay playwrights were celebrating sex. Fierstein's romantic, stance was novel, maybe even revolutionary. Now — tragically — it seems like common sense, and the movie comes to us through a time ware. No one seems to have through a time warp. No one seems to have decided whether to treat the post-Stonewall scenario as a period piece or as something scenario as a period piece or as something timeless and contemporary, and the movie is a weirdly drifting affair, it has no tone, no center. But Fierstein, with that voice of Drano, remains a charismatic performer. As the lovelorn Arnold, he's doing his favorite role in the universe (himself), and he plays it to the hilt. The real trouble with the film is that the big screen exposes the play's smilling-through-tears superficiality. Fierstein's sentimental whimsies aren't that far from Neil Simon's, and now that gay promiscuity has dwindled, there isn't much that's distinctive in his odyssey; he comes

commercials by the British animator Richard Williams. (Who Framed Roger Rabbit), which range from the tyrical to the maric; and Bill Kroyer's "Technological Threat," a loony-tune parable of the current trend toward computer-animation. Best of all is Frederic Back's half-hour short. "The Man

no Planted Trees," adapted from the an Glono story about a young man who es hiking in a remote section of the Alps d encounters a shepard who's taken for the planted to cover the despets a profession and encounters a shepard who's taken it upon himself to cover the desolate region with oak trees. Back's quiet, unadorned style expresses a garuine appreciation for nature (and for the satisfactions of a life apan in service to it), and the colors go from start browns and grays to muted pastels that are reminiscent of Monet's Giverny paintings. Coolidge Corner, Somerville Theatre.

ville Theatre.
★★TWINS (1965). The movie that
"herates Arnold Schwarzenegger's sweetliberates Arnold Schwarzenegger's sweet-ness. As the product of a top-secret genetic experiment who leaves the island research center where he's spent his whole life in order to find his long-lost twin, he's a delight to behold. Everything he does seems fresh and sincere, and he gives a genuinely cultilates. and sincere, and he gives a genuinely guilleless performance — which isn't inconsiderable considering the rest of the movie. As his brother, a scuzzy little flustler, Dannty De Vilto does his usual what-alovable-soumbag-1-am routine, and the plot is 4 orgettable as you watch it. But Schwarzenegger has found a way to humanize his own preposterousness. Directed, none too subtly, by Ivan Reitman. Copley Place, suburbs.

VAMPIRES IN HAVANA (1985). Featureength Cuberi an length Cuban animation about a professor who invents a formula that allows vampires to exist in the sunlight and then runs into trouble with a gang of Mafia vampires. Directed by Jaun Padron. Brattle.

WHO'S HARRY CRUMB? (1989). John Candy plays a master of disguise in this comedy directed by Paul Flaherty. Beacon

comedy directed by reast.

Hill, suburbs.

\*\*WINGS OF DESIRE (1988). Wim
Wenders's fantasy grows out of the same
brooding mood as his earlier films, only its
luxurious melancholy is much easier to take. The protagnists are a pair of angels (Bruno Ganz and Otto Sander) who drift around Berlin observing people, listening in on their private longings and wishing that they, too, could become mortal. Wenders trey, too, could become intorat. Wenders treats the angels' dreams the same way he treats the spiritual lives of the Berliners: as a series of fragmented, almost abstract hopes you can project your own feelings onto. Yet the people here aren't characters, exactly; they're more like spiritual props. (The film's one true character is the scarred, neurotic city, rendered in monophysionatic blacks and. one true character is the scarred, neurotic city, rendered in manochromatic black-and-white.) Wenders achieves an atmosphere of rhapsodic blankness that begins to fade after about an hour, and the scenes in which Ganz falls for a beautiful trapeze artist are like an academic's attempt at romanticism. White of Desire is poetic, but it isn't powerful; it's a mood place that finally speaks to fittle beyond its own open-hadeness. Coolidge Corner.

\*\*\*\* \*\*\* \*\*\*\* SECOD (1979). Director John Huston and screenwriters Michael and

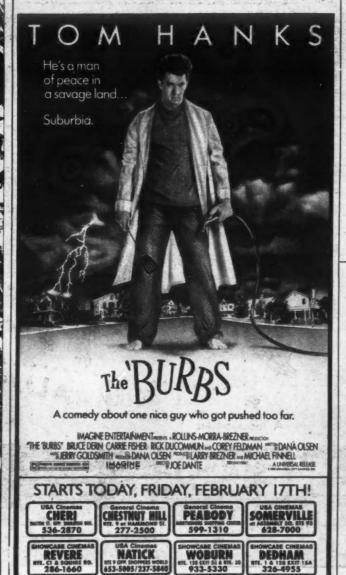
and screenwriters Michael and Benedict narrow the focus of y O'Connor's brilliant short novel

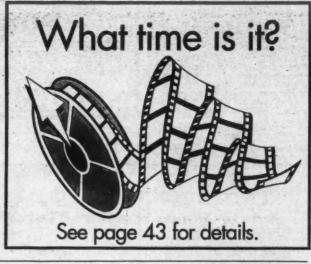
about Hazel Motes, preacher of the Goepe of the Church Without Christ. The novel pits of the Church Without Christ. The novel pits Motes's nagging religious integrity against the superficial values of everyone he comes in context with. The movie is simpler — the story of a man with a mission — and in that context even sequences liftled straight from the book undergo a change in tone. It's one of those intelligent literary adaptations that seem to dissipate entirely when you return to the source, but the cast could hardly be better. Brad Dourif is Hazel; Harry Dean Stanton and Ned Beatty play a pair of phony evangelists. Any Wright is Stanton's daughter, who wallows delightedly in her own suttiness; and Dan Shor is the lonely boy who shadows Hazel. It Brattle. \*\* \*\*X\*\*WOMEN ON THE VERGE OF A NERVOUS BREAKDOWN (1995), Pedro Almodóvar's lustrous pop confection stars Carmen Maura as Pepa, an actress and film dubber who learns from her answering machine that the sities incline lover hear

Almodóvar's lustrous pop confection stars Carmen Maura as Pepa, an actress and film dubber who learns, from her answering machine that her suitive, highlow lover Ivan (Fernando Guillén) is leaving her; for most of the movie, she dashes around Madrid, trying to make contact with him. The other characters include Pepa's ditsy-model girl-triend (María Barranco), who's afraid the cops will come after fiver when they discover she's been the lover of a Shifte terrorist; lvan's son (Antonio Banderas) and his Cubist-featured fiancée (Rossy De Palma); and lvan's mother, who's been unhinged by her love for him. The story was inspired by Cocteau's The Human Voice, but Almodóvar also takes off from the screamingly artificial Hollywood-studio comedies of the '50s and '60s, re-imagining them with a satirical sparkle and a precision worthy of Feydeau. The whole movie is a dazzling parade of bright, perfectly modulated pastels, and the women have the lconic sheen of models and movie queens. But there's also a genuine subject here: the way love deranges us. The voice that issues from the heart of Almodóvar's artifice is unmistakably human. As Pepa, Carmen Maura is a hunk of no-holds barred feeling. mistakably human. As Pepa, Carmen Maura is a hunk of no-holds barred feeling; she gives you an idea of what Anna Magnani might have been like in farce.

Magnani might have been like in farce. Nickelodeon.

\*\*\*WORKING GIFIL (1988). Mike Nichote's romantic comedy is very light stuff, but if showcases, its three stars beautifully. Melanie Griffith plays Tess McGill, who keeps getting fired from Wall Street secretariel jobs because she's brighter than her male bosses and refuses to take their crap. She lands a job with a woman executive (Sigourney Weaver), who promises to help her gain entrance into the executive world and then steak her first independent idea. When Tess discovers the double cross, she puts her idea into action anyway by impersonating an executive and double cross, she puts her idea into action anyway by impersonating an executive and ends up falling for Weaver's proposed partner (Harrison Ford). Griffith gives a glowing, soft-hued performance — she's an inspiring combination of fragility and reslience. Ford proves he can be a wonderfully sane light comedian, and Weaver's uproarious caricature of corporate villeny mixes jet-set hauteur with what may be the wittiest parody of sex since Mae West. All Nichols and screenwriter Kevin Wade have really done is to re-upholster scrawball-coinedy conventions, but they've come up with a genuinely classy cornedy. With Joan Cusack. Cheri, Chestnul Hill, suburbs.

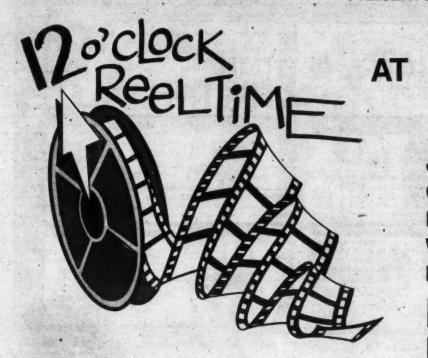






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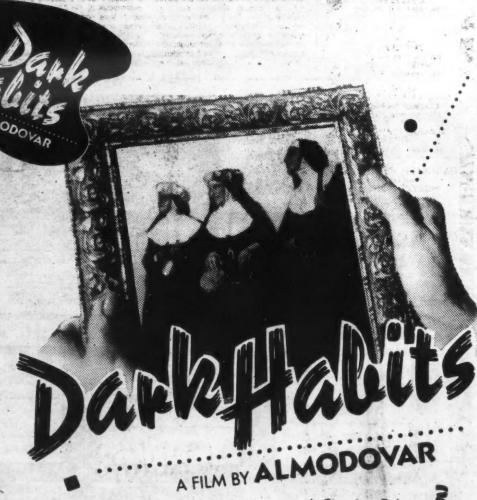
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